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IN CONNECTION WITH THE INTERNATIONAL
MUSICAL SOCIETY.

PROCEEDINGS
OF THE
MUSICAL ASSOCIATION

FOUNDED MAY 29, 1874

(INCORPORATED 1904)

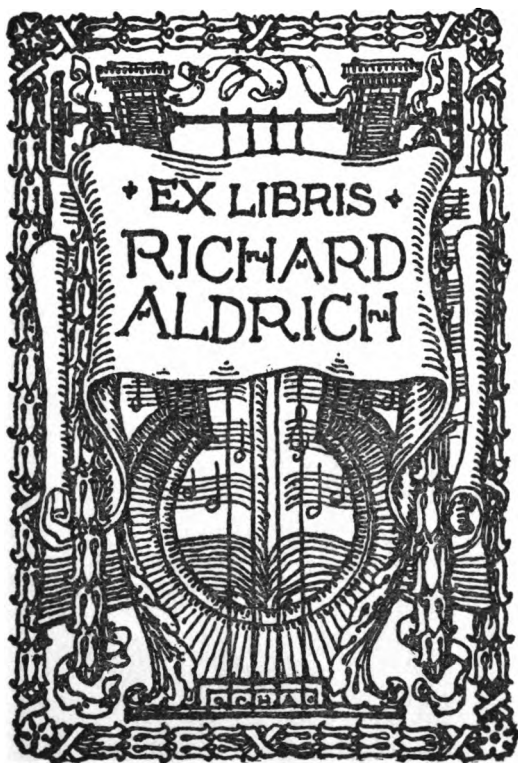
FOR THE INVESTIGATION AND
DISCUSSION OF SUBJECTS CONNECTED WITH THE
ART AND SCIENCE OF MUSIC.

THIRTY-FOURTH SESSION, 1907-1908.

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Licence

BY THE BOARD OF TRADE.

Pursuant to Section 23 of the Companies Act, 1867.

WHEREAS it has been proved to the Board of Trade that THE MUSICAL ASSOCIATION (INCORPORATED 1904) which is about to be registered under the Companies Acts, 1862 to 1900, as an Association limited by guarantee, is formed for the purpose of promoting objects of the nature contemplated by the 23rd Section of the Companies Act, 1867; and that it is the intention of the said Association that the income and property of the Association whencesoever derived shall be applied solely towards the promotion of the objects of the Association as set forth in the Memorandum of Association of the said Association and that no portion thereof shall be paid or transferred directly or indirectly by way of dividend or bonus or otherwise howsoever by way of profit to the members of the said Association.

NOW THEREFORE the Board of Trade in pursuance of the powers in them vested and in consideration of the provisions and subject to the conditions contained in the Memorandum of Association of the said Association as subscribed by seven members thereof on the 14th day of June, 1904, do by this their Licence direct THE MUSICAL ASSOCIATION (INCORPORATED 1904) to be registered with limited liability without the addition of the word "Limited" to its name.

Signed by Order of the Board of Trade this 17th day of June, 1904.

T. W. P. BLOMEFIELD

An Assistant Secretary to the Board of Trade.

No. 81327.



Certificate of Incorporation.

I hereby Certify that THE MUSICAL ASSOCIATION (*Incorporated 1904*) the word *Limited* being omitted by Licence of the Board of Trade is this day Incorporated under the Companies Acts, 1862 to 1900, and that the Company is *Limited*.

Given under my hand at London this Twenty-second day of June, One Thousand Nine Hundred and Four.

H. F. BARTLETT,
Registrar of Joint Stock Companies.

Memorandum of Association

OF

THE MUSICAL ASSOCIATION

(INCORPORATED 1904).

1. The name of the Company is "THE MUSICAL ASSOCIATION (Incorporated 1904)."

2. The registered office of the Company shall be situated in England.

3. The objects for which The Musical Association (Incorporated 1904) is established are to do all or any of the following things for the purpose of attaining the objects so far as allowed by law, and observing and performing whatever may be required by law in order legally to carry out such objects—

(A) The reading of papers on subjects connected with the art, science, theory, practice, composition, acoustics, history of music and the construction of musical instruments, with discussion of these subjects and the giving of illustrations in reference to the papers read.

(B) To compile, publish and distribute a report of the papers read or abstracts of the same, and abstracts of the discussions in the form of a volume of "Proceedings," together with a list of the Council, officers and members, and a report of the progress of the Association for the year.

(C) To establish, subsidise, promote, co-operate with, receive into union, become a member of, act or appoint trustees, agents or delegates for, control, manage, superintend, provide monetary assistance to or otherwise assist any associations, societies and institutions, incorporated or not incorporated, with objects altogether or in part similar to those of The Musical Association.

(D) To give monetary assistance to any person or persons for the purpose of carrying out investigations of such subjects as are specified in paragraph (A) and are cognate thereto.

(E) To acquire offices, halls and other places of meeting, and to form libraries of books and music for the use of the members,

- (F) To invest all moneys of the Association not immediately required in such legal securities, or otherwise in such manner as may from time to time be determined.
- (G) To do all other cognate and lawful things as are incidental to the attainment of the above objects. Provided that in case the Association shall take or hold any property subject to the jurisdiction of the Charity Commissioners for England and Wales, the Association shall not sell, mortgage, charge or lease such property without such consent as may be required by law; and as regards any such property, the managers or trustees of the Association shall be chargeable for such property as may come into their hands, and shall be answerable and accountable for their own acts, receipts, neglects, and defaults, and for the due administration of such property in the same manner and to the same extent as they would, as such managers or trustees, have been if no incorporation had been effected; and the incorporation of the Association shall not diminish or impair any control or authority exerciseable by the Chancery Division or the Charity Commissioners over such managers or trustees, but they shall, as regards any such property, be subject jointly and separately to such control and authority as if the Association were not incorporated. If the Association take any property on special trusts the Association shall only deal with such property in accordance with such trusts.

4. The income and property of the Association, whencesoever derived, shall be applied solely towards the attainment of the objects of the Association as set forth in this Memorandum of Association; and no portion thereof shall be paid or transferred, directly or indirectly, by way of dividend, bonus or otherwise howsoever by way of profit to the members of the Association. Provided that subject to the provisions contained in clause 6 hereof nothing herein shall prevent the payment in good faith, or remuneration to any officer or servants of the Association, or subject to the provisions hereinafter contained to any member of the Association, or other person in return for any services actually rendered to the Association.

5. The 4th paragraph of this Memorandum is a condition on which a licence is granted by the Board of Trade to the Association in pursuance of section 23 of the Companies Act, 1867.

6. If any member of the Association pays or receives any dividend, bonus or other profit in contravention of the terms of the 4th paragraph of this Memorandum, his liability shall be unlimited.

7. Provided further, that no member of the Council or governing body of the Association shall be appointed to any salaried office or any office paid by fees, and that no remuneration shall be given to any member of such Council or governing body except repayment of out-of-pocket expenses, and interest on money lent or rent for property demised to the Association. If any payment shall be made to any member, or any act done in contravention of the provisions of this clause, the liability shall be unlimited of any member who shall receive or make such payment or do such act after he has been advised in writing that it is contrary to the provisions of this clause. Provided further, that this provision shall not apply to any payment to any railway, omnibus, tramway, gas, electric lighting, water, cable or telephone company of which a member of the Council or governing body may be a member, and such member shall not be bound to account for any share of profits he may receive in respect of such payment.

8. Every member of the Association undertakes to contribute to the assets of the Association in the event of the same being wound up during the time that he is a member, or within one year afterwards for payment of the debts and liabilities of the Association contracted before the time at which he ceases to be a member, and of the costs, charges and expenses of winding-up the Association, and for the adjustment of the rights of the contributories among themselves, such amount as may be required not exceeding £1 sterling, or in case of his liability becoming unlimited, such other amount as may be required in pursuance of the last preceding paragraph of this Memorandum.

9. If upon the winding-up or dissolution of the Association there remain after the satisfaction of all its debts and liabilities any property whatsoever, the same shall not be paid to or distributed among the members of the Association, but if and so far as effect can be given to the next provision, shall be given or transferred to some institution established with similar objects, as may be determined by the members of the Association at or before the time of dissolution, or in default thereof by such Judge of the High Court of Justice as may have or acquire jurisdiction in the matter, and if and so far as effect cannot be given to such provision then to some charitable object.

10. True accounts shall be kept of the sums of money received and expended by the Association and the matter in

respect of which such receipt and expenditure takes place, and of the property, credits and liabilities of the Association. These accounts shall be open to the inspection of the members, subject to any reasonable restriction as to the time and manner of inspecting the same that may be imposed in accordance with the regulations of the Association for the time being. Once at least in every year the accounts of the Association shall be examined and the correctness of the balance sheet ascertained by one or more properly appointed Auditor or Auditors.

NAMES, ADDRESSES AND DESCRIPTION OF SUBSCRIBERS.

- WILLIAM HAYMAN CUMMINGS,
Sydcote, Rosendale Road, West Dulwich, S.E.,
Mus. Doc., Principal of the Guildhall School of Music.
- JOSEPH PERCY BAKER,
289, High Road, Lee, S.E.,
Mus. Bac. Durham.
- THOMAS HENRY YORKE TROTTER,
103, Holland Road, Kensington, W.,
M.A., Mus. Doc. Oxon.
- ARTHUR MAKINSON FOX,
Brendon, Teddington, Middlesex,
Mus. Bac. London.
- CHARLES MACLEAN,
62, Drayton Gardens, London,
M.A. & Mus. Doc. Oxon.
- THOMAS LEA SOUTHGATE,
19, Manor Park, Lee, Kent,
Gentleman.
- WALTER WILLSON COBBETT,
40, Sydenham Hill, S.E.,
Director of Public Companies.
-

Dated this 14th day of June, 1904.

Witness to the above Signatures—

ARTHUR T. CUMMINGS,
Abchurch House,
Sherborne Lane,
London, E.C.,
Solicitor.

The Companies Acts, 1862 to 1900.

Articles of Association

OF

THE MUSICAL ASSOCIATION

(INCORPORATED 1904).

IT IS AGREED AS FOLLOWS—

1. For the purpose of registration the number of members of The Musical Association (Incorporated 1904) is declared not to exceed 500.

2. These Articles shall be construed with reference to "The Companies Act, 1862," and "The Companies Act, 1867," and the terms used in these Articles shall be taken as having the same respective meanings as they have when used in those Acts.

3. The Musical Association (Incorporated 1904) is established for the purposes expressed in the Memorandum of Association.

4. The Musical Association (Incorporated 1904) shall consist of a President, Vice-Presidents, Ordinary Members of the Council, Honorary Treasurer, Trustees, Auditors, Secretary, Members, and Honorary Foreign Members.

5. All persons shall be eligible for Membership. Admission of members shall be by ballot of the members. Every candidate for admission as a member shall be proposed by one member, seconded by another, and his name with that of his proposer and seconder shall be placed by the Secretary on a notice paper which shall be sent to every member of the Association seven clear days at least before the next Ordinary Meeting. The members assembled at the next Ordinary Meeting shall ballot for or against the election of the candidate and one black ball in five shall exclude.

- (A) Members shall pay on election either a compounded life subscription of ten guineas or a subscription not exceeding one guinea, and thereafter an annual subscription not exceeding one guinea to be paid on the 1st of November in each year. Life subscriptions shall be invested in legal security in the names of trustees to be appointed by the Council. The same trustees shall have power to hold other sums accumulated by or accruing to the Association. The amount of the annual subscriptions and life subscriptions may be altered by special resolution only.

- (B) Honorary membership may be conferred on foreign musicians residing abroad and distinguished in the art, science or literature of music, on the nomination of the Council, subsequently approved by the members present at any Ordinary General Meeting of the Association. Honorary members shall not be entitled to vote at any meeting.
 - (c) Any member intending to resign his membership shall signify his wish by notice in writing to the Secretary on or before the 31st of October in each year, otherwise he shall be liable for his subscription for the ensuing year. If such subscription be not paid on or before the 1st day of April following the defaulter shall cease to be a member of the Association, and his name shall be erased from the list of members.
6. The government and arrangement of the affairs of the Association shall be vested in a Council consisting of a President, Vice-Presidents, ten ordinary members of the Association, with the following honorary officers, viz.:—a Treasurer, Trustees, and Auditors.
- (A) The President, Vice-Presidents and five ordinary members of the Council shall retire at the end of each year. The ordinary members of the Council to retire at the end of the first and second year shall be determined by ballot, after that the ordinary members who have been longest in office shall retire. All who have served shall be eligible for re-election. No member whose subscription is in arrear shall be elected on the Council.
 - (B) At Council Meetings four shall form a quorum, and the Chairman of the Meeting shall have a casting vote in addition to his vote as a member of the Council, in the event of the number of votes on a division being equal.
 - (c) The Council may appoint sub-committees to consider and carry out any business committed to them. And the Council may appoint such assistants as may be required for the business work of the Association, and at such remuneration as they shall from time to time determine.
 - (D) The official seal of the Association shall only be affixed to documents ordered to be sealed by a resolution of the Council and shall be so affixed in the presence of one member of the Council and countersigned by the Secretary.

7. The first President of the Association shall be Sir Hubert Parry, Bart., M.A., D.C.L., Mus. Doc. Oxon., F.R.C.O., Hon. R.A.M., L.T.C.L., J.P., Fellow of the University of London, Hon. Fell. Exeter College, Oxford, Professor of Music in the University of Oxford, and Director of the Royal College of Music, if he will consent to act.

8. The first Council shall consist of the following members of the Association or such of them as shall consent to act.

The Council and officers of The Musical Association for the year 1904:—

President.

SIR C. HUBERT PARRY, Bart., M.A., D.C.L., Mus. Doc. Oxon., Cantab. et Dublin, Prof. Mus. Univ. Oxf., Director of the Royal College of Music.

Vice-Presidents.

ADAMS, WILLIAM GRYLLS, Esq., M.A., F.R.S., Professor King's College.

BARRY, C. A., Esq., M.A.

BOSANQUET, R. H. M., Esq., M.A., F.R.A.S., F.C.S.

BRIDGE, SIR FREDERICK, M.V.O., Mus. Doc. Oxon., Organist of Westminster Abbey, Gresham Prof. of Music, Prof. Mus. Univ. Lond.

CUMMINGS, W. H., Esq., Mus. D. Dub., F.S.A., Hon. R.A.M., Principal Guildhall School of Music.

GARCIA, MANUEL, Esq., M.D. (Hon.).

GOLDSCHMIDT, OTTO, Esq.

MACFARREN, WALTER, Esq.

MACLEAN, CHARLES, Esq., M.A., Mus. Doc. Oxon.

PRENDERGAST, A. H. D., Esq., M.A.

PROUT, E., Esq., B.A. Lond., Mus. Doc. Dub. et Edin., Prof. Mus. Univ. Dub.

RAYLEIGH, RT. HON. LORD, M.A., F.R.S.

STANFORD, SIR CHARLES VILLIERS, Mus. Doc. Cantab. et Oxon., M.A., D.C.L., Prof. Mus. Univ. Camb.

Elected Members.

COBBETT, W. W., Esq.

EDGAR, CLIFFORD B., Esq., B.Sc., Mus. Bac. Lond.

EDWARDS, F. G., Esq., F.R.A.M.

MAITLAND, J. A. FULLER, Esq., M.A.

MCNAUGHT, W. G., Esq., F.R.A.M., Mus. Doc. Cantuar.

SHINN, F. G., Esq., Mus. Doc. Dunelm.

SOUTHGATE, THOMAS LEA, Esq.

SQUIRE, WILLIAM BARCLAY, Esq., M.A., F.S.A., F.R.G.S.

STAINER, J. F. R., Esq., M.A., B.C.L.

WEBB, F. GILBERT, Esq.

Hon. Treasurer.

CLIFFORD B. EDGAR, Esq., Mus. Bac., Wedderlie, Queen's Road, Richmond, Surrey.

Trustees.

SIR FREDERICK BRIDGE, M.V.O.

OTTO GOLDSCHMIDT, Esq.

J. F. R. STAINER, Esq., M.A., B.C.L.

Hon. Auditors.

DAVID JAMES BLAILEY, Esq.

Dr. C. BOWDLER, C.B., &c.

*Solicitor.*ARTHUR T. CUMMINGS, Esq., Abchurch House,
Sherborne Lane, E.C.*Secretary.*

J. PERCY BAKER, Esq., 289, High Road, Lee, S.E.

Offices of the Musical Association.

MESSRS. BROADWOOD & SONS, Ltd., Conduit Street, W.

9. The election of members of the Council (in accordance with Article 6) and of the Honorary Treasurer and Honorary Auditors, shall take place annually at the General Meeting of members of the Association. In the event of the death or resignation of any member of the Council or any officer, the vacancy shall be forthwith filled up by the Council; subject to confirmation, where necessary, at the next General Meeting, the persons elected to fill a vacancy shall retire at the date when the person in whose place he shall be elected would have retired.

The President and Vice-Presidents shall be elected from the members and shall be elected annually at the General Meeting by the members of the Association for the time being present at such meeting. Members desiring to nominate fresh members to serve on the Council shall send the names of their nominees with seconders to the Secretary at least seven days before the date appointed for the meeting.

10. The first General Meeting shall be held not less than one month nor more than three months after the registration of the Memorandum of Association. A General Meeting of the members, of which seven clear days' notice shall be given, shall be held annually, when a report of the progress of the Association shall be read, the duly audited accounts shall be presented, and the election of such officers as are appointed annually shall take place. The Ordinary Meetings of the members for the reading and discussion of papers, the election of members and transaction of other business shall be held as often and at such times and places as the Council shall direct. Provided that as regards any such meeting at which it is proposed to ballot for members or transact business other than the reading and discussion of papers the Secretary shall send to the members seven clear days' notice stating thereon the precise nature of the business to be transacted.

11. An Extraordinary General Meeting of the members may be called by direction of the Council, or shall be called upon requisition signed by not less than 20 members of the Association, such direction or requisition stating the object for which such meeting is desired; the Secretary shall forthwith issue a notice (together with a copy of the direction or requisition) convening an Extraordinary General Meeting of members to be held not less than seven or more than 21 days after that date. At an Extraordinary General Meeting 15 members shall form a quorum, and no other business than that specified in the direction or requisition shall be considered.

12. No member whose subscription is in arrear shall be entitled to vote at any meeting of the Association. Subject to this and the provision that no honorary member shall have a vote each member shall have one vote.

13. Should a question arise as to the conduct of any member of the Association, after an opportunity for explanation has been given to the member, the Council shall inquire into the matter, and if deemed desirable by a majority present they may expel the member. Any member so expelled shall have the right forthwith to appeal to an Extraordinary General Meeting, when a majority of two-thirds of those present shall be required to confirm the expulsion.

14. Bye-laws, rules and regulations may from time to time be made by the Council for their own government and that of the affairs of the Association. The Council may from time to time rescind, alter or vary the same. Such bye-laws, rules and regulations so made from time to time shall remain in force until rescinded or varied: Provided that, except by a special resolution, no bye-law, rule or regulation shall be made which would amount to such an alteration or addition to the Articles as could only legally be made by a special resolution.

15. The provisions of the Companies Act, 1900, as to audit and Auditors shall be observed.

16. A notice may be served by the Association upon any member, either personally or by sending it through the post in a prepaid letter addressed to such member at his registered place of address.

17. As regards those members who have no registered address in the United Kingdom, a notice posted up in the offices of the Association shall be deemed to be well served on them at the expiration of twenty-four hours after it is posted up.

18. Any notice required to be given by the Association to the members, or any of them, and not expressly provided for by these presents, shall be sufficiently given if given by advertisement.

19. Any notice required to be or which may be given by advertisement shall be advertised once in two London newspapers.

20. Any notice sent by post shall be deemed to have been served on the day following that on which the envelope or wrapper containing the same is posted, and in proving such service it shall be sufficient to prove that the envelope or wrapper containing the notice was properly addressed and put into the post office.

NAMES, ADDRESSES, AND DESCRIPTION OF SUBSCRIBERS.

WILLIAM HAYMAN CUMMINGS,
 Sydcote, Rosendale Road, West Dulwich, S.E.,
 Mus. Doc., Principal of the Guildhall School of Music.

JOSEPH PERCY BAKER,
 289, High Road, Lee, S.E.,
 Mus. Bac. Durham.

THOMAS HENRY YORKE TROTTER,
 103, Holland Road, Kensington, W.,
 M.A., Mus. Doc. Oxon.

ARTHUR MAKINSON FOX,
 Brendon, Teddington, Middlesex,
 Mus. Bac. London.

CHARLES MACLEAN,
 62, Drayton Gardens, London,
 M.A. & Mus. Doc. Oxon.

THOMAS LEA SOUTHGATE,
 19, Manor Park, Lee, Kent,
 Gentleman.

WALTER WILLSON COBBETT,
 40, Sydenham Hill, S.E.,
 Director of Public Companies.

Dated this 14th day of June, 1904.

Witness to the above Signatures—

ARTHUR T. CUMMINGS,
 Abchurch House,
 Sherborne Lane,
 London, E.C.,
 Solicitor.

THE MUSICAL ASSOCIATION

FOUNDED MAY 29, 1874

(INCORPORATED 1904).

(IN CONNECTION WITH THE INTERNATIONAL MUSICAL SOCIETY.)

FOR THE INVESTIGATION AND DISCUSSION OF SUBJECTS
CONNECTED WITH THE ART AND SCIENCE OF MUSIC.

Council.

PRESIDENT.

Sir C. HUBERT H. PARRY, Bart., C.V.O., M.A., D.C.L., Mus. Doc., Oxon.,
Cantab., Dublin et Leeds, Director of the Royal College of Music.

VICE-PRESIDENTS.

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BARRY, C. A., Esq., M.A.

BOSANQUET, R. H. M., Esq., M.A., F.R.A.S., F.C.S.

BRIDGE, Sir FREDERICK, M.V.O., M.A., Mus. Doc., Oxon., Organist of
Westminster Abbey, Gresham Prof. of Music., Prof. Mus. Univ. Lond.

CUMMINGS, W. H., Esq., Mus.D., Dub., F.S.A., Hon. R.A.M., Principal
Guildhall School of Music.

MACKENZIE, Sir ALEXANDER C., Mus.D., St. Andrews, Cantab. et Edin.,
LL.D., D.C.L., &c., Principal of the Royal Academy of Music.

MACLEAN, CHARLES, Esq., M.A., Mus. Doc., Oxon.

PRENDERGAST, A. H. D., Esq., M.A.

PROUT, E., Esq., B.A., Lond., Mus. Doc., Dub. et Edin., Prof. Mus. Univ. Dub.

RAYLEIGH, Rt. Hon. LORD, M.A., F.R.S.

SOUTHGATE, THOMAS LEA, Esq., D.C.L.

STANFORD, Sir CHARLES VILLIERS, Mus. Doc., Cantab., Oxon. et Leeds, M.A.,
D.C.L., Prof. Mus. Univ. Camb.

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STAINER, J. F. R., Esq., M.A., B.C.L.

WEBB, F. GILBERT, Esq.

TRUSTEES.

Sir FREDERICK BRIDGE, M.V.O. | J. A. FULLER MAITLAND, Esq., M.A.

J. F. R. STAINER, Esq., M.A., B.C.L.

HON. TREASURER.

CLIFFORD B. EDGAR, Esq., Mus. Bac., Wedderlie, Queen's Road, Richmond,
Surrey.

HON. AUDITORS.

DAVID JAMES BLAICKLEY, Esq.

ARTHUR M. FOX, Esq., Mus. Bac., Lond.

JAMES E. MATTHEW, Esq.

HON. SOLICITOR.

ARTHUR T. CUMMINGS, Esq.

SECRETARY.

J. PERCY BAKER, Esq., Wilton House, Longley Road, Tooting Graveney, S.W.

HONORARY FOREIGN MEMBERS.

Adler, Prof. Dr. Guido (Vienna).
 Gevaert, Monsieur F. A. (Brussels).
 Riemann, Dr. Hugo, Mus. Doc., Edin., Phil. D., Göttingen (Leipsic).
 Stradiot, Monsieur Eugene (Madras).

LIFE MEMBERS.

Alexander, Lesley, Esq.
 *Baker, J. Percy, Esq., Mus. Bac., Dunelm., A.R.A.M. (*Secretary*).
 Barker, John, Esq.
 Beaumont, Captain Alex. Spink.
 *Blaikley, David James, Esq. (*Hon. Auditor*).
 Bosanquet, R. H. M., Esq., M.A., F.R.A.S., F.C.S., Fellow of St. John's College, Oxon. (*Vice-President*).
 Brogden, F. B., Esq.
 Clarke, Sir Ernest, M.A.
 *Cooper, E. Ernest, Esq.
 Finlayson, Ruthven, Esq.
 *Hadow, W. H., Esq., M.A., Mus. Bac., Oxon.
 *Lacy, F. St. John, Esq., A.R.A.M.
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 *Wooldridge, H. Ellis, Esq., M.A.
 *Wyndham, Hon. Hugh A. (South Africa).
 Yeatman, Harry O., Esq.

Those who are also Members of the International Musical Society are indicated by * to their names.

THE MUSICAL ASSOCIATION.

FOUNDED 1874. INCORPORATED 1904.

REPORT.

THE ANNUAL GENERAL MEETING OF MEMBERS WAS HELD
ON TUESDAY, NOVEMBER 19, 1907, AT THE KING'S
ROOM, MESSRS. BROADWOOD'S, CONDUIT STREET, W.

DR. W. H. CUMMINGS, in the Chair.

The following REPORT of the Council was read by the Secretary :—

THE Council have pleasure in presenting their Report and Statement of Accounts for the 33rd Session.

Papers have been read by the Rev. F. W. Galpin (illustrations by Mr. Martin), the Rev. Henry Cart de Lafontaine (illustrations by Señor Arbos, Señor Rubio, Señor Sobrino, Mr. Bridge and Mr. Morris), Miss Emily R. Daymond (illustrations by Miss Fyans, Miss Everest, Mr. Stubbs, Mr. Chignell, Mr. James Friskin and a small band of strings), Mr. James E. Matthew, Dr. T. H. Yorke-Trotter, Dr. C. W. Pearce, Dr. J. E. Borland (illustrations by Miss Oswyn Jones and Mr. Daniel Price), and by Dr. H. A. Harding (illustrations by Dr. E. Markham Lee). The Council desire to record their thanks to the above lecturers and to those ladies and gentlemen who kindly assisted them with the illustrations. The annual volume of Proceedings containing the above Papers is now complete.

The attendance at the meetings and the interest displayed in the Papers have increased in a very satisfactory manner.

The Council have to record, with deep regret, the loss by death of Mr. Otto Goldschmidt and Dr. J. E. Culwick. Mr. Goldschmidt was an original member, and for many years a Vice-President of the Musical Association, in the welfare of which he took the deepest and most active interest, and up to within a short time of his death also discharged the duties of Trustee. He also frequently took part in the discussions at the meetings. Dr. Culwick had also been a member for several years, and although the distance at which he resided from London prevented his attending the meetings, he maintained his interest in the proceedings of the Association, before which he had, on one occasion, read a Paper.

The finances of the Association have warranted the purchase of £100 of Consols ($2\frac{1}{2}$ per cent. Annuities), thus bringing up the invested funds to £600.

The Annual Dinner, which was held at the Criterion Restaurant on November 20, 1906, was again highly successful. Sir C. Hubert H. Parry, Bart., occupied the chair, and there were 119 present. An excellent programme of music was performed by Miss Fannie Wood, Madame Lily Henkel, Mr. John Saunders, Mr. Waldo Warner, Mr. E. A. Yonge and Mr. C. Crabbe.

Dr. T. L. Southgate having been transferred to the list of Vice-Presidents at the last General Meeting, the Council filled up the vacancy thus created by the election of Mr. Alfred H. Littleton.

The President, Vice-Presidents, Hon. Officers, and five Ordinary Members of Council—Mr. Clifford B. Edgar, Mr. Alfred H. Littleton, Mr. J. A. Fuller Maitland, Dr. F. G. Shinn and Mr. J. F. R. Stainer—retire from office in rotation. They offer themselves for re-election.

Mr. James E. Matthew moved, and Mr. A. H. D. Prendergast seconded, the adoption of the Report, which was carried.

The Hon. Treasurer presented the Balance Sheet duly audited and attested. Dr. Southgate moved, and Mr. J. F. R. Stainer seconded, that it be passed, which was agreed to.

The Chairman moved "That the retiring officers whose names had been submitted to the members be re-elected." This was seconded by Mr. Oliver D. Belsham and carried unanimously.

Dr. Southgate proposed, and Dr. Maclean seconded, "That Mr. Arthur M. Fox, Mus.B., Lond., be elected a Third Auditor." This was carried unanimously.

A vote of thanks was then passed to the President, Council and Officers for their services during the past year.

THE MUSICAL

FOUNDED 1874.

Income and Expenditure from

Dr.					£	s.	d.	£	s.	d.
1906.										
Nov. 1.	To Balance in Hand	...	...	...	...	...	...	134	16	0
	" Subscriptions:—									
	"	1906-1907 (178)	...	...	186	18	0			
	"	1907-1908 (3)	...	...	3	3	0			
	"	Life (1)	...	...	10	10	0			
								200	11	0
	" Dividends	...	...	...	...	...	...	12	9	6
	" Sale of Proceedings	...	...	...	...	...	...	5	0	11
	" Receipts for Dinner, Nov., 1906 (110 @ 5/-)	...	...	...	...	...	...	27	10	0
	" Internationale Musikgesellschaft account:—									
	Subscriptions 1903-1904 (1)	...	...	...	0	10	0			
	" 1904-1905 (1)	...	...	...	0	10	0			
	" 1905-1906 (5)	...	...	...	2	10	0			
	" 1906-1907 (94)	...	...	...	47	0	0			
	" 1907-1908 (1)	...	...	...	0	10	0			
								51	0	0

£431 7 5

ASSETS.					£	s.	d.
£600 2½% Annuities	...	...	...	...	492	0	0
Stock of Volumes of Proceedings	...	...	...	...	60	0	0
Stationery and Plates	...	...	...	...	7	10	0
Nest of Drawers	...	...	...	...	3	5	0
Reading Desk	...	...	...	...	1	10	0
Blackboard and Easel	...	...	...	...	1	5	0
Ballot Box	...	...	...	...	0	15	0
Cash Balance	...	...	...	...	74	11	1
					<u>£640</u>	<u>16</u>	<u>1</u>

ASSOCIATION.

INCORPORATED, 1904.

November 1, 1906, to October 31, 1907.

Cr.	£	s.	d.	£	s.	d.
By Printing and Stationery :—						
Novello & Co., Ltd. (Proceedings)	80	14	6			
" (Circulars and Postages)	4	1	5			
W. Fraser (Miscellaneous Printing)	12	18	6			
J. H. Broad & Co. (Receipt Books and Stationery)	6	17	9			
Advertisements	1	6	2			
				105	18	4
* Expenses of Session 1906-1907 :—						
Rent of Hall, &c.	5	5	0			
Refreshments	18	3	0			
Reporter's Fee	8	8	0			
Lecture Expenses	2	2	0			
				33	18	0
* Postages and Petty Expenses :—						
(Secretary, £5 os. 2d.; Treasurer, £1 os. 11d.; Bank, 4s. 10d.)	6	5	11			
* Salary of Secretary	42	0	0			
* Expenses of Dinner, Nov., 1906 :—						
Messrs. Spiers & Pond	27	10	0			
Artists' Expenses	7	1	0			
Programmes	1	11	0			
				36	2	0
Purchase of £99 19s. 6d. Annuities	82	2	1			
* Treasurers of the I.M.G.	50	10	0			
* Balance in Hand	74	11	1			
				£431	7	5

CLIFFORD B. EDGAR,
Hon. Treasurer.

In accordance with the provisions of the Companies Act, 1900, we certify that all our requirements as Auditors have been complied with.

We beg to report that we have Audited the above Accounts, and in our opinion such Accounts are properly drawn up, so as to exhibit a true and correct view of the state of the Association's affairs, as shown by the Books of the Association.

(Signed)

D. J. BLAIKLEY.
J. E. MATTHEW.

London, November 13, 1907.

NOTICE.

Papers or short communications for the Monthly Meetings are received from or through Members; these and suggestions as to suitable subjects and capable writers will be gladly considered by the Council. If desired, such papers can be read on behalf of the authors.

Members are desired to make the Association and its objects as widely known as possible. The Secretary will forward Prospectuses and Nomination Forms on application.

Members preferring to do so can pay their subscriptions through their Bankers. A form for this purpose may be obtained of the Hon. Treasurer.

Any change of address should be promptly notified to the Secretary, as occasional complaints of the non-receipt of books and notices are usually traceable to either old or insufficient addresses.

SPECIAL NOTICE.

At a Special General Meeting held on February 13, 1900, the following Resolution was passed: "That the Council be and is hereby authorised to add to the title of the Musical Association on its publications and prospectuses till further notice the words 'In connection with the International Musical Society.'"

The English Committee of the latter Society (International Musical Society) consists of: Sir Alexander Mackenzie (President), Dr. W. H. Cummings (Vice-President), Sir Hubert Parry, Bart., Sir Frederick Bridge, Sir Charles Stanford, Mr. Granville Bantock, Mr. E. J. Dent, Mr. Clifford B. Edgar, Mr. W. H. Hadow, Dr. Charles Maclean, Mr. J.A. Fuller Maitland, Dr. W. G. McNaught, Mr. S. Myerscough, Professor Niecks, Professor Prout, Mr. W. Barclay Squire. The Society publishes a monthly Journal and quarterly Magazine, employing four languages, with the object of promoting interchange between different countries of information and opinions concerning the history, art, and science of music.

Papers read before the Musical Association will, in addition to ordinary publication in the Musical Association's own Proceedings volume, be published also in the pages of the International Musical Society, if accepted for that purpose.

Owing to the long-standing position of the Musical Association, members thereof are admitted as members of the International Musical Society on very special terms, which can be ascertained from the Secretary of the Musical Association.

NOVEMBER 19, 1907.

W. H. CUMMINGS, Esq., Mus.D., F.S.A.,
VICE-PRESIDENT,
IN THE CHAIR.

CHIMES.

By W. W. STARMER, F.R.A.M.

ON two previous occasions I have had the pleasure of addressing the Members of this Association on the subject of bells, and I have ventured to choose for consideration this evening another aspect of the same subject in which there is a great deal to be done by musicians, and which is of much interest to them.

This subject of Chimes is one which should claim the attention of all who are interested in music; and yet it has been so much neglected, that at the present time very little information is available and none in any collective form.

My object in this, as in my previous lectures, is to place before musicians the musical capabilities of bells, and, if possible, to arouse interest and induce study, so that when advice is required in such matters the musician shall be the adviser instead of the maker of the machinery, who generally knows all about his work, but not necessarily much about music. In nearly every instance those who have written on such matters have invariably placed the mechanical before the musical considerations, and even Lord Grimthorpe, who did such admirable work in connection with clocks and bells, fell into this error.

Another object in selecting such a subject as Chimes, is to place on record information I have had the privilege of collecting, and which in my opinion is worthy of a prominent place in the history of quarter-chimes and chime tunes. In many instances this information has been obtained with much difficulty, although one would have thought that a few lines in reply on a postcard would not be a too exacting request to make to those who have the desired information in their possession.

My original intention was to deal with continental chimes as well as with those of our own country, and this would have completed the third and last section of my researches in connection with bells, but I found the ground to be covered so extensive that the time at my disposal this evening will only allow of English chimes being dealt with, and even then much of the information must be considerably curtailed.

To begin with, the origin of the word "chime" is somewhat obscure, but is undoubtedly connected with the Latin "cymbalum"—old German "zimbel"—"a small bell struck by a hammer." This is interesting in view of the fact that anything in the shape of an elaborate musical setting for chimes is most effectively played on bells of comparatively small size, with the occasional use of the larger ones.

The definitions of the word are:—

- (1.) A set of bells in a tower.
- (2.) A series of musical sounds, or tune, played mechanically or otherwise on such a set of bells.

There is very little information as to when chimes were first used, the only records being found in ancient church accounts and such documents in which mention is occasionally made of repairs to the chiming apparatus. These show that they were common in the middle of the 15th and in general use during the 16th century.

There seems to be no doubt that chimes in the first instance were played by hand. The different hours of the day were originally announced in the same way. Many years B.C. a mechanism was used in connection with the clepsydra, by which a weight was released at the hour and struck a bell. This is the earliest record of what may be called a "striking clock," although it was very many centuries afterwards that a working part was invented to play quarter-chimes, and later on, chime tunes, as we are accustomed to hear them.

Mechanical figures for striking the quarters and hours on bells were in use some time before the introduction of clock dials, and seem to have been very popular. Before 1298 there was a clock at St. Paul's Cathedral with such figures. Decker calls them "Paul's Jacks." He also says: "The time of St. Paul's goes truer by five notes than the chimes of St. Sepulchre's Church." The word "jack" seems to be derived from the word "jaccomarchiadus," i.e., "a man in a suit of armour." These old figures were always represented as being clothed in a suit of mail.

The earliest mention of chimes known to me, other than that previously mentioned, is in 1432, when "Richard Roper was paid 20*d.* for mending the chymes in Norwich Cathedral." John Baret, in his will dated 1463, left money to repair the chimes of the parish church of Bury (Suffolk).

In England at this date there is no doubt that chimes were played on a small number of bells, but on the Continent a large number were used for this purpose. Dunkirk had a carillon of extensive compass in 1437, and Alost in 1487.

Chime mechanism was invented soon after the advent of weight clocks. When these weight clocks were first made, many kinds of mechanism were introduced to indicate the flight of time, such as performing figures, crowing cocks, &c. Peter Lightfoot, that clever Abbot of Glastonbury, was one of the earliest, if not the earliest maker of such clocks (1335). Soon after this they were made on the Continent.

In all probability quarters were first indicated by a "jack" on a single bell, and later by two "jacks" on two bells, the notes of which were a 2nd, 3rd, 4th or 5th apart. Such quarters would now be known as ding-dong or ting-tang quarters, and from their introduction to the present time have been more extensively used than any others in this country.

It might here be noted that quarter-chimes and chime tunes in England consist of melody only, whereas on the Continent the bells are used a great deal in combination, being frequently heard in chords of three, four, or more notes. Many of these sounds are redundant, as in most cases bells cannot be heard to better advantage than when they are played in two or three parts.

Now that the art of bell-tuning has been mastered and brought to such a state of perfection by Messrs. Taylor, of Loughborough, there is not the slightest reason why our clock chimes should not play harmonized settings of well-known tunes as on the Continent. Of course there are at present few carillons of sufficient compass to permit of this, but such deficiency can be easily remedied at a comparatively small cost, as bells for carillon use are cheaper than those cast for ringing purposes—particularly the smaller bells. A satisfactory set of bells for chime purposes of one and a-half octaves' compass, chromatic (twenty notes), tenor weighing about 6 cwt., would cost about £350 at the present market price of metal. Small bells in which the hum notes are perfectly in tune with the strike notes and nominals, have the same effect as bells of very much larger size and greater weight tuned according to the common method: in fact, the *tinkling noise* of an ordinary small bell becomes a sonorous musical note when this finer method of tuning is employed. The limited compass of peals of bells for ringing purposes, and their thickness proportions, render them unsuitable for chord playing, as there is very little harmonic variety possible, and the notes are so close together that their partial tones interfere with each other in a most unpleasant manner. In any case the music to be played on bells in combination at

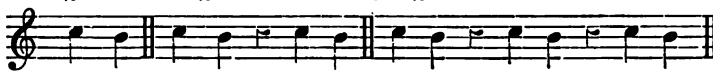
all times requires very careful arrangement, and special knowledge of the peculiar characteristics of bells and their tones.

Probably the hour was first struck, then the half-hour was indicated, and later the quarters were chimed. The latter system obtains in this country, but on the Continent a further sub-division is frequently made midway between each quarter, so that the chimes play eight times during the hour. This of course makes a very much greater demand on the chime barrel and mechanism, as will readily be appreciated when I tell you that at the present time at Malines the chime mechanism plays 48,000 notes every twenty-four hours.

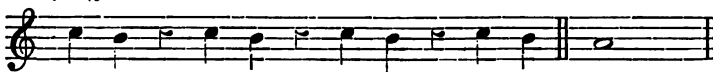
DING-DONG OR TING-TANG QUARTERS.

These are the most ancient of all quarter-chimes, and are played on two bells which are at the interval of a major or minor 2nd, major or minor 3rd, perfect 4th or perfect 5th, thus :—


1st Quarter. 2nd Quarter. 3rd Quarter.



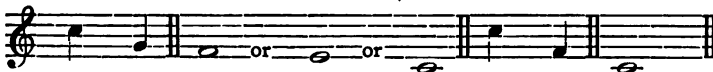
4th Quarter. Hour.



Hour. Hour.



Hour. Hour.



In every instance the two bells are played once for the first quarter, twice for the second, three times for the third, and four times for the fourth.

They are not of much musical interest, but possess the merit of being much less expensive than any other chimes on more notes. About thirty-eight per cent. of the chiming clocks made during the past thirty years play these quarters.

WHITTINGTON CHIMES.

In its oldest form there is no doubt that this chime was on six bells. The earliest reference to the Whittington tune or chime is in Shirley's "Constant Maid," Act II., Scene ii., where the following is to be found: "Six bells in every steeple, And let them all go to the city tune 'Turn again, Whittington'" (1640). Whittington, by the way, was Lord Mayor of London in 1354.

The tune is also found in D'Urfey's (1653-1723) "Wit and Mirth, or Pills to Purge Melancholy." It consists of two phrases, which particularly lend themselves for use as quarter-chimes :—

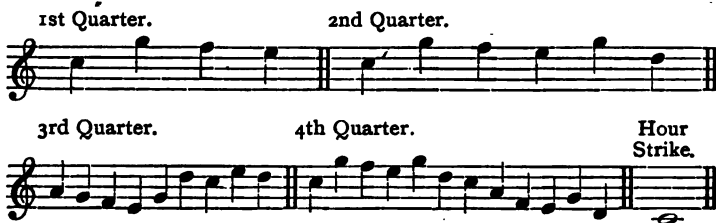
THE OLD TUNE "TURN AGAIN WHITTINGTON," ON WHICH THE ANCIENT CHIME MAY HAVE BEEN FOUNDED.

6 Bells.



It is with Bow Church that the Whittington tradition is connected, and if the chime was played in the ordinary way by the clock mechanism it must have been in existence before the Great Fire in 1666, as the old six-bell tune has not been played by the clock since that date.

In 1905 Sir Charles Villiers Stanford wrote a new set of quarter chimes for the ring of twelve bells now in the tower, based on the ancient six-bell tune. These are excellent, and bring into use eleven out of the twelve bells; but the fact that they require a diatonic sequence of twelve notes will only permit of their being used in a few churches. Here are these chimes :—



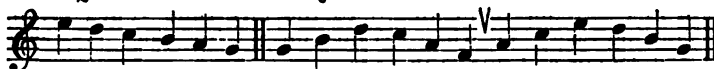
Whittington chimes, *commonly* so called, are to be found almost exclusively on domestic clocks, and vary considerably as to the notes played and the number of bells employed.

They are merely ringers' changes on a specified number of bells. I will quote four different forms of these from a large number which have come under my notice:—

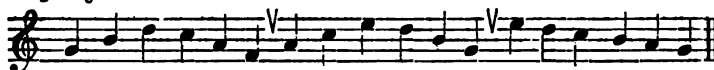
7 bells.

1st Quarter.

2nd Quarter.



3rd Quarter.



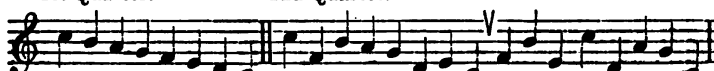
4th Quarter.



8 bells.

1st Quarter.

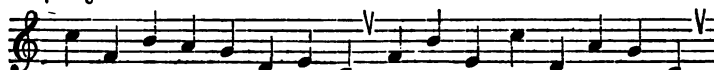
2nd Quarter.



3rd Quarter.



4th Quarter.

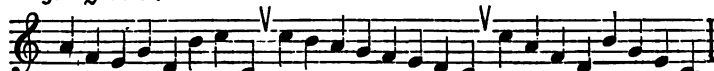


1st Quarter.

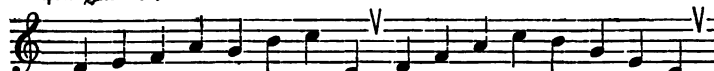
2nd Quarter.

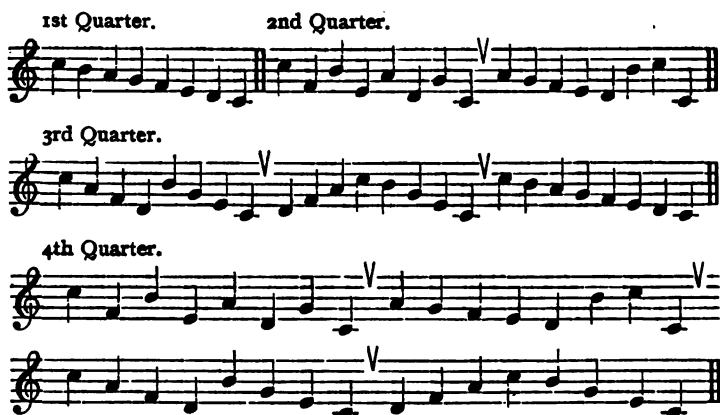


3rd Quarter.



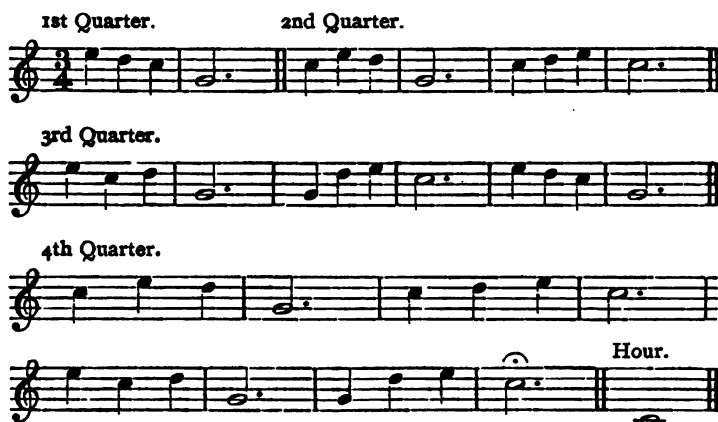
4th Quarter.





CAMBRIDGE QUARTERS

(MORE COMMONLY CALLED WESTMINSTER QUARTERS).

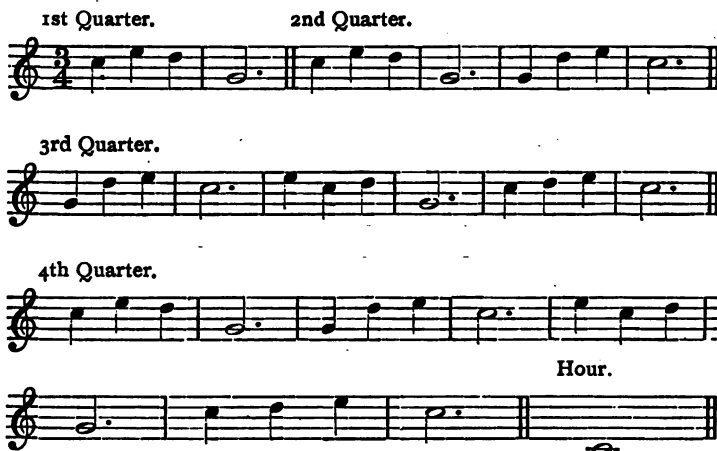


First erected in St. Mary's Church (the Great), Cambridge, 1793-1794. In their proper form (they require a peal of ten bells) the hour bell should be the octave of the third of the quarter-chimes. They are frequently played on six- or eight-bell peals; but musically these are very unsatisfactory, as in both instances the hour bell—Nos. 6 and 8 respectively—leaves an incomplete effect on the ear, particularly in the latter case.

In a recent letter to me, Sir Walter Parratt has expressed himself thus anent Cambridge Quarters on six and eight

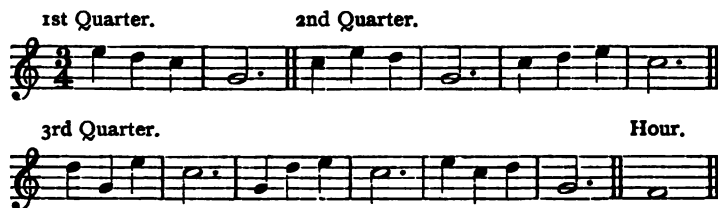
bells : " You will do all musical people a service by pointing out the unsuitability of the Cambridge Quarters for eight bells. I have suffered many things this summer. When the hour is the tenor of a peal of six this leaves one with the uncomfortable 6-4 feeling ; when the hour is the tenor of a peal of eight it is cacophonous." With this I most cordially agree.

It is curious that these melodious chimes were in use at Cambridge for over half a century before they attracted any attention. They were first copied at the Royal Exchange, London, in 1845. The groups of four notes were not changed, but the sequence was altered, and the arrangement was certainly no improvement on the original :—



In 1859-1860 the Cambridge Chimes were copied for the quarter chimes at the Houses of Parliament, since which time they have become popular, so much so that out of the whole of the chiming clocks erected in churches and other public buildings, by the three largest firms in the kingdom during the past thirty years, over sixty per cent. have been made with Cambridge Quarters. This wholesale reproduction, more often than not in a mutilated form, is much to be regretted. Only the other day a musical friend of mine wrote to me that no less than seven public clocks within hearing distance of his residence played these quarter chimes, and, as far back as 1895, Sir John Stainer, writing with respect to the Tennyson Chimes at Freshwater, expressed himself thus :— " You will be doing a kindness in turning out the Westminster Chimes, of which everybody is heartily sick."

Another arrangement of these quarters was made by the late Lord Grimthorpe for Doncaster parish church—these are known as Doncaster Quarters:—



The alteration made was for purely mechanical reasons, which to him were at all times paramount. In his work on "Clocks, Watches, and Bells," in speaking of certain arrangements available for ding-dong quarters, he says that "there should be a longish interval of time between the quarters and the hour, *which saves the ear from being offended with the want of the proper musical interval.*"

The history of the Cambridge Quarters is certainly most interesting, and for all the facts relating to this we are entirely dependent on the testimony of Mr. Amps, of Cambridge, who related the particulars in his correspondence on the subject with the late Dr. Raven in 1861. Here it is, in Dr. Raven's own words:—

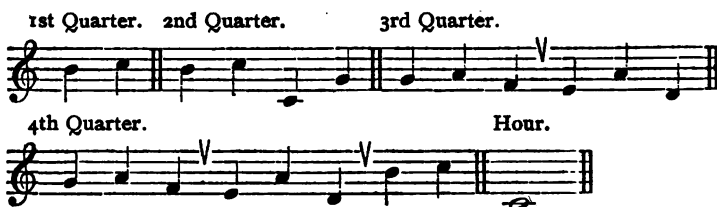
"The history of these beautiful chimes, the melody of which has been copied over and over again, is well worth preserving. I am indebted for it to Mr. Amps, the organist of King's College. About the time of these improvements Dr. Jowett was Regius Professor of Laws, and Dr. Randall Regius Professor of Music, and Crotch and Pratt, then mere lads, were his pupils. Jowett was an expert mechanician and took the warmest interest in the new clock the University had decided to put up. He appears to have been consulted by the authorities and to have taken Crotch into his counsels. The latter may be credited with having taken a portion of the phrase from the fifth bar of Handel's 'I know that my Redeemer liveth,' and by a system of variations, not unworthy of Fabian Stedman, expanding it into this musical chime. It was said by Pratt, that when the chimes were first heard they were thought so strange that they were nick-named 'Jowett's Hornpipe.' Very few, except those who had known Crotch, were aware that he had anything to do with their composition."

On domestic clocks, Cambridge Chimes on eight bells are frequently met with. They are merely ringers' changes, and often are exactly the same as those which do duty for

Whittington Chimes on eight bells as already mentioned. One clockmaker I know of, on being told that these eight-bell changes were not the proper Cambridge Quarter Chimes, replied that he had made a mistake and that they ought to have been called Oxford Chimes!

MAGDALEN CHIMES, OXFORD.

First erected in 1713. These chimes are quite unique, and fascinating to many on account of their indefinite rhythmic progression. Considering their beauty, it is extraordinary that they are not more frequently heard. As far as I have been able to ascertain they have only been copied at Speldhurst, Kent:—



GUILDFORD CHIMES (HOLY TRINITY CHURCH).

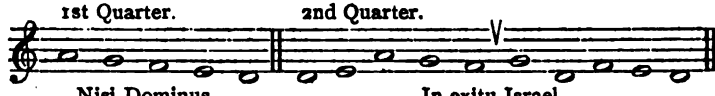
Composed by George Wilkins, organist of St. Nicholas's Church, Guildford. He was a pupil of Hopkins, and wrote a number of services, anthems, and some excellent hymn tunes. The chimes were originally set up in Holy Trinity Church in 1843. First copied at Chard, and for a time called Chard Chimes, they have also recently been put up at Bournville, Irthlingborough, Macclesfield and Northleach. For an eight-bell quarter chime, in my opinion they are the best yet written:—



NORWICH CATHEDRAL CHIMES.

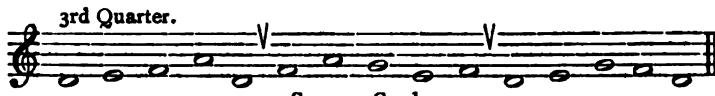
Here is a ring of five bells in a minor key, which is most unusual. The present chimes were composed by the Rev. E. S. Medley, Precentor of the Cathedral (1874-1877), who was awarded the prize offered by Dean Gouldburn for the best set of chimes to suit the five bells. They were set going on the new clock in 1876. They are most effective, and, in this particular style, as good as it is possible to write on the five available notes:—

1st Quarter. 2nd Quarter.



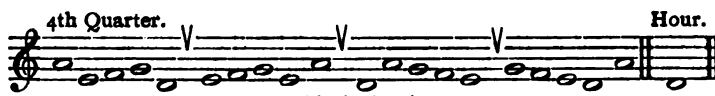
Nisi Dominus. In exitu Israel.

3rd Quarter.



Sursum Corda.

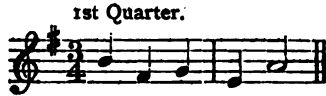
4th Quarter. Hour.



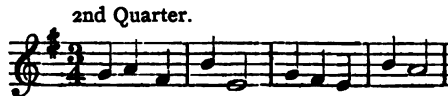
Gloria Patri.

TENNYSON OR CARFAX CHIMES.


1st Quarter.




2nd Quarter.



3rd Quarter.



4th Quarter. Hour.

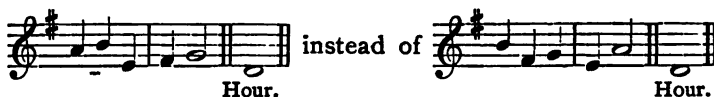


The following account is quoted from the *Oxford Times* of July 23, 1898:—

"Sir John Stainer has kindly given us some interesting details with regard to the new chimes to be used for the clock.

Some years ago the Rev. Dr. Merriman, Vicar of Freshwater, wrote to Sir John to the effect that a new clock was about to be erected in his parish church, and he wished for a new set of chimes for six bells, in order that he might avoid adopting the hackneyed Westminster Chimes. Sir John Stainer promptly wrote a set of chimes, and sent them to his friend at Freshwater on the stipulation that they were to be put in without comment, and kept going for a year or two to see if the parishioners liked them. 'The people are attached to them, and would not part with them for worlds,' was the verdict some years later, and when Sir John Stainer was asked by Mr. Jackson to write a set for six bells for Carfax tower, he replied that he could not improve on the set he had written for Dr. Merriman, and which had, moreover, satisfactorily undergone the test of use. Thus it comes about that the chimes to be used at Carfax are the same as those which have given so much pleasure to the Freshwater folks. In consequence of the connection between Freshwater and Lord Tennyson, Dr. Merriman had named the chimes after the great poet, but now that they have been brought to Oxford, and as they were composed by the Oxford Professor of music, Sir John Stainer wishes them to be known in future as the 'Carfax Chimes.'

Whoever was responsible for this account was evidently not aware of the true facts respecting these chimes. Sir John Stainer did not write one note of them. Messrs. Smith & Sons, of Derby, submitted several sets of five-bell chimes to him for approval, to be erected at Freshwater, Isle of Wight, for his friend Dr. Merriman, the rector there. He chose the set just quoted as Tennyson, or Carfax Chimes, but suggested that the hour chime should end on G, using the second group of the third quarter, but altering none of the notes. Here are his own words with reference to this: "I think the five-bell chimes (No. 3 of the sets you sent me) will be charming if you can make them end on G instead of A at the close of the hour chime, thus:—



If you can arrange this, I think you will have a charming set of chimes and, as far as I know, unique."

This alteration was made, and in his next letter he writes thus: "I like the chimes as you now send them very much. I am sending a copy of them by this post to Dr. Merriman." (5th August, 1895.)

I cannot say whether the other particulars contained in the account are accurate, but I know of nothing to the

contrary, and I am glad to have had the opportunity of correcting such a flagrant error, especially in connection with such an honoured name as the late Sir John Stainer's.

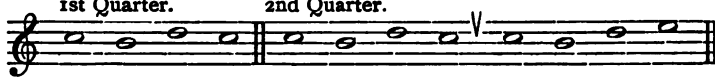
Up to the present these chimes have been erected at Uppingham, and Maralin (Ireland).

It will be noticed that the tenor bell is used for the hour and not at all in the quarters, also that the alteration suggested by Sir John is merely a transposition of one section of the chime.


ABBAY CHIMES, FORT AUGUSTUS, N.B.

Bells and clock by Messrs. Gillett, of Croydon. Chimes erected in 1880 and arranged from the Short Responsory in Eastertide, used at Lauds and Vespers in the Monastic Rite:—

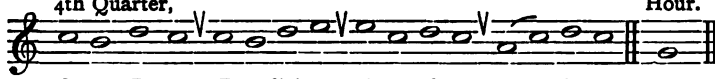
1st Quarter. 2nd Quarter.



3rd Quarter.




4th Quarter, Hour.



Sancte Pater. Benedicite. Intecede. Pro nobis.

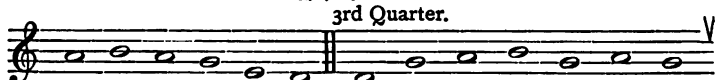
CHIMES AT R. C. CHURCH, CAMBRIDGE.

1st Quarter. 2nd Quarter.

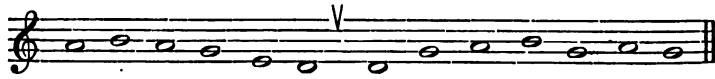


Al - le - lu - ia . .

3rd Quarter.



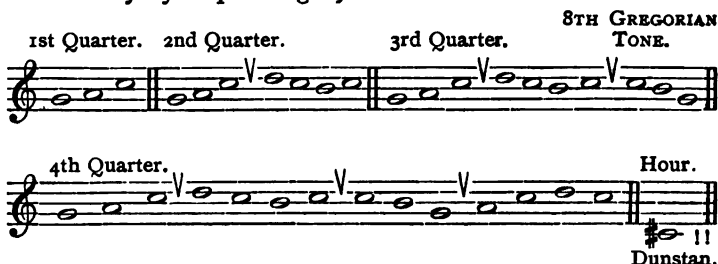
4th Quarter.



The bells are by Messrs. Taylor, of Loughborough, 1896, and the chime mechanism by Messrs. Smith, of Derby. The quarter chimes were arranged by the Rev. Canon Scott, D.D., from "Alleluia," sung on Holy Saturday, and have been copied at the Redemptionist Church, Dundalk.

CANTERBURY CATHEDRAL CHIMES.

Formerly there were only ting-tang quarters, but in 1897 quarter chimes on five bells were put in. They were arranged by the Rev. Fredk. J. O. Helmore, Precentor of the Cathedral [to commemorate the thirteenth centenary of the Cathedral, landing of St. Augustine, etc.] on the notes of the eighth Gregorian tone—a particularly appropriate melody, as St. Augustine was made first Archbishop of Canterbury by Pope Gregory I.



BEVERLEY MINSTER CHIMES.

A very fine peal of ten bells by Messrs. Taylor, of Loughborough, 1901. Clock and chiming machinery by Messrs. Smith, of Derby, 1902. The quarter chimes were arranged by the Rev. Canon Nolloth in such a way that the different length and ending of each strain should make it easy to tell what quarter it denotes, that the full compass and range of the whole ten bells would be brought out, and that anything like a tune is avoided:—

1st Quarter (suggested by the 4th Quarter Chime at Magdalen College, Oxford).



2nd Quarter (founded upon the 3rd Quarter Chime at All Saints', Derby).



3rd Quarter (Motive from the "Laudes Domini").



4th Quarter ("Echo de Malines." A reminiscence of the Hour Carillon of the Cathedral of St. Rembauld).



Great John,
7½ tons.

CHIME MECHANISM.

The ancient chime machinery is very simple, and consists of a weight-driven barrel, sometimes as large as three feet in diameter, generally made of wood, into which pins are fixed on exactly the same principle as in the barrel of a musical box. A primitive substitute for the chime barrel was the trunk of a tree into which spikes were driven.

The pins in the chime barrel pulled down levers which lifted the hammers with which they were connected by wires, and released them so that in their descent they fell upon and struck the bell from the outside.

In passing, I might mention that in mechanical chimes the hammers always strike the bell from the outside.

Of course in such a machine the barrel had to do *all* the work. It was satisfactory so long as the requirement was merely the playing of a regular succession of notes of equal value at a moderate speed—a simple hymn tune or the like. But as there are very few melodies of real interest which come within these limits, particularly as regards secular tunes, more elaborate airs consisting of unequal notes, mixed long and short note-values, groups of short notes in quick succession, etc., were set on the chime barrel. Such demands had the effect of obliterating everything in the shape of correct time in the rendering of the music, because the chime barrel with the same motive power had to play perhaps four notes in the same time as one which preceded the group of four and two which followed, e.g., "Rule, Britannia."

As you can well understand, these unequal demands made the speed of the barrel very irregular, with the result that one bar was played at a quicker or slower time than another. This made the musical effects of many chimes very unsatisfactory, and, in not a few instances, quite grotesque. The fault was in trying to make the mechanism do what it was incapable of, and for a time, no doubt, this tended to mar the popularity chimes had gained.

In its way the old mechanism was quite satisfactory, and being simple in construction it was very easily kept in order by the village clockmaker, who was generally the blacksmith of the place.

About forty years ago improvements in chime mechanism were made by Messrs. Lund & Blockley. The general principle was good, but certain parts of the machine were too weak to bear the strain of the very heavy driving weight used.

Other improvements were made by Messrs. Gillett, of Croydon, who erected their first carillon machine at Boston Parish Church in 1868. The particular advantage of their machine is that it divides up the mechanical operations. A separate movement is fitted to raise the hammer-levers into action immediately after they have fallen and struck the bells. When raised into position they are prevented from falling by a spring trigger which can be released by the slightest touch. The only work the chime barrel has to do is to release the triggers, so that the demand on the barrel is reduced to a minimum.

In order to facilitate the playing of repeated notes, each bell requires two, and in some instances, three hammers.

The chime barrel is "pricked" in the usual manner, but the pegs are *screwed* in.

During the past forty years many of these carillon machines have been erected in this and other countries by the well-known Croydon firm which is now Messrs. Gillett & Johnston.

The most recent invention in carillon machinery has been made by Messrs. Smith & Sons, of Derby. It differs from Messrs. Gillett's machine principally in the subdivision of the driving power.

Each hammer—or set of hammers—has its own special mechanism driven by a separate weight instead of the motive power required being derived from one source, as is the case with other machines. Consequently the weights are so adjusted that the driving power is at all times more than adequate for the proper working of the hammers, individually and collectively. I mean that, however great the demand is, it never makes the smallest difference in the efficient working of all the parts, thus securing perfect time in the playing of the tunes.

This is a decided advance, and with such a mechanism almost anything can be played, although it is undesirable to set very quick tunes on the chime barrel. The reasons for this are obvious when the difficulties to be overcome are considered: the bells are very often in most awkward positions, some are near and some far away from the chiming machine, the hammers vary much in weight, the connections between the machine and the hammers are of different lengths, etc.,—all these are by no means easy to overcome when the chimes must sound notes correctly to the fractional part of a second.

CHIME TUNES.

As with quarter chimes, it is absolutely impossible to fix any approximate date when chime tunes were first introduced. They must of course have been posterior to the date when bells were re-cast, and tuned according to the notes of the major scale. There are also very few tunes that can be played on less than six bells, so that this condition would bring us to the 15th century.

The earliest mention of any tune played upon chimes is in the Will of John Baret (1463), who, in addition to leaving money to repair the chimes of the Parish Church of Bury (Suffolk), expressed a wish that they should play Requiem Eternam at stated times to his memory.

The chimes previously mentioned by Decker as being in existence at St. Paul's before 1298, were without doubt quarter chimes.

In the 16th century many historic references to chimes are preserved in Church Accounts and other documents, the wording and spelling of which are often very quaint.

1544/5. Item. Payd to Wyllam Butt ffor makyng off the barell off the chyme iis. iwd. ffor tymber off the same barell xiid. [Sherborne (Dorset)].

1584. Melton Mowbray. 5 catches for ye chime.

1586. Pd. to Robert Claye for makinge the barrell for the chyme vs. iiijd.

Pd. for grace for the chyme a pynte iijd. [Loughborough.]

1600. From Wellingborough Church Accounts :—

"Also we appoynte for the newe chymes in the church (and other charges about the church) so that the same be sett in notes after the best manner of a tune, discretely to be considered upon and amended from the foolish tune now in use—£4 in regard to the same chymes going at the end of foure hours and especially in the night season is by the grace of God, a severall warning for the vyllage to have better regard to the fyres for to avoid casualties, and a tyme to prevent disorderly persons at due tymes to avoyd unlawful gaming, stealing and disorders in the night, and a tyme for to know when apprentices shall aryse and goe to their rest

indifferently betweene them and their maisters, and other good considerations wh. we think is for the common benefit of the parishe of Wendlingburghe—and other payments for the repayre and about the church we appoynte the same four pounds."

1602. Market Harborough :—

John Lea of Lutterworth, clockmaker, bound himself, in consideration of 6s. 8d. paid to him yearly, to keep the chimes "in as good, sweet, solemn and perfect tune of musick as ever the same was at the sight and judgment of a skilful man of musick to be chosen by the townsmen of Harborough."

Another very interesting record, earlier than those last quoted, is to be found in Abbot Parker's Register, in which there is a copy of an agreement between the Abbot of Gloucester Abbey and Thomas Loveday, dated 1527, in which the latter "hath covenanted and Bargaynd with the Abbot to repayre the Chyme gonge uppon eight belles and upon two ympnes, that is to say Christe Redemptor Omnium and Chorus norae Jerusalem, well, tuynable, and wokemanly by the Fest of All Saynts next ensuinge for which the said Abbot promyseth to pay the seid Thomas Loveday four mares sterlinge at the fynissment of his seid repayre."

In 1553 an indenture between the King's four "missioners" and the Bishop of Worcester and Gloucester, shows that "the seid Commission have redelyvered unto the Dean and Chapter one Great Bell whereon the Clock strykithe, and eight other bells whereupon the Chyme goithe."

Chime tunes gradually increased in popularity, until in the 18th century, every church of importance possessed a clock with quarter chimes and chime tunes. Some of these old tunes are most interesting. I have made a collection of them, and from a large number will select a few representative ones which I think worthy of your notice.

I intend to publish this collection when I have satisfied myself that all the sources from which they can be obtained have been exhausted.

Very little can be done on three, four or five bells. Tunes, however, are played even on such a limited number of notes.

At North Coates (Lincs.) this tune was written for the three bells there by the Rev. T. R. Matthews, the Rector :—

"THROUGH THE DAY THY LOVE HAS SPARED US."



For the four bells at Tinwell (Rutland) this one by
W. S. Haddon (1883):—

"TO THY TEMPLE I REPAIR."



On five bells, at Hallaton, nr. Uppingham, Leicestershire, this tune has been played by the chimes for a very long time:—



The following lines to it are written up in the belfry:—

"Old Dunmore's dead, that good old man,
We him no more shall see;
He made the chimes to play themselves
At six, nine, twelve and three."

In many places the clockmaker's name was handed down to posterity through the medium of a chime tune such as the above. Here is another on six bells which was played by the chimes at Wellingborough for centuries:—



The tune was always known as "Old Johnny Walker made these chimes," but in the Accounts it was called "Henrietta." It is an excellent old tune, and made such an impression on me when I was at school, that although a quarter of a century has elapsed since I last heard it, I was able to put it down from memory for the purposes of this lecture.

On eight bells I cannot find better tunes than the two Wesley wrote for the chimes at Holsworthy :—



and the one composed by W. H. Vipond Barry for St. Bartholomew's, Dublin :—



and for a further extension of compass. these two tunes played by the Cathedral chimes at Gloucester :—

STEPHEN JEFFRIES (1662-1712).

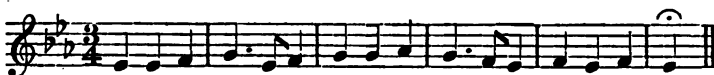


DR. W. HAYES (1708-1777)..



In selecting tunes for chimes, many repeated notes—long successions of quick notes—or very long note values should be avoided. No tune should ever be attempted on a smaller number of bells than it properly requires. The mutilation of well-known melodies is nothing short of sacrilege, and I cannot understand how people can listen the whole of their lives to these distorted tunes. Perhaps the National Anthem has been burlesqued more than any other well-known tune. Words fail to describe such caricatures as the following:—

IWERNE MINSTER, DORSET.



WHITTLESEA (ST. MARY).



In conclusion, I must tender my grateful thanks to many well-known clockmakers (but particularly to Messrs. Gillett & Johnstone, of Croydon, and Messrs. Smith & Sons, of Derby) for kindly placing every information in their possession at my disposal; also to the many correspondents who have supplied me with or verified other information.

DISCUSSION.

THE CHAIRMAN.—Our first duty is to return sincere thanks to Mr. Starmer for a very interesting evening. I confess I do not know very much about chimes; probably you are in the same condition, but we can certainly thank him for something to think about, and for a great deal of very useful information. With reference to chimes, however, I think the motto "*A chacun son goût*" would be specially applicable. For my part I am not particularly enamoured of chimes. I find them sometimes like sermons—a little too long; for instance, those of Beverley Minster. But you will have observed in listening to those chimes and chime-tunes how splendidly the laws of melody are exhibited. When the melody hops and skips about in an extraordinary manner, as in the Whittington chimes, that is the least satisfactory conformation; but when they take one step at a time, that is much more satisfactory. These tunes dislocate

my mind very much when they jump about. I should be very sorry to live under a chime that played always in the minor key. Life has plenty of dulness without having it constantly impressed on you by a neighbouring hammer clanging on a piece of metal. The most satisfactory tunes are those which are in the major key, not in the modes. I prefer that of the Madeleine, because though it has semitones curiously used it always ends on the leading-note, and then the low bell strikes the hour on the key-note at the end. I have had some experience of chimes, not always of the happiest character. I have stayed in a hotel near a cathedral where I think they played eight times in the hour, and I could not sleep once in the hour. We have had several specimens of the barbarism that is sometimes perpetrated. I had an experience last July. I went down to Gomshall, in Surrey, and on a glorious Sunday morning I took a walk to a church at Peaslake, about four miles away. As I got near there was a terrific noise with the bells. I could not make out what was the matter. I arrived at the church before the chimes had ceased, and the noise was so awful that it quite spoilt my enjoyment of the service and the sermon. When the service was over I resolved to investigate the matter. I found that one of the ringers was absent, and that the man who was left had tied two bell-ropes together so that he might work them both at once! I do hope Mr. Starmer will publish his notes. They will do some good, and may induce churchwardens and pastors who have to provide chimes to be kind enough to try and obtain chimes that shall at least have some sort of plan in the melody and some proper reason for being heard. Of course the version of "God save the King" which has been mentioned is quite absurd; but any tune mutilated is an abomination. It struck me that one or two of the tunes were rather like folk-songs; certainly the second one of Wesley's is very like "In good King Charles's golden days" in some part of it. Then the Wellingborough tune struck me as very like a folk-song, and a very charming one.

Dr. SOUTHGATE.—I had, many years ago, a little experience of chime-tunes. I was asked by a gentleman who had presented a clock, an organ and various things to a church, if I would give him some tunes to put on a chiming-machine. He told me what tunes he liked. When I learned what bells were available, it was clear that some of the tunes were impossible but some could be utilized. These were passed on to the manufactory. When the chimes came to be played, I found the tunes had been distorted in a terrible fashion. I was particularly angry, because my name appeared in the papers as being responsible for the tunes. I pointed out the changes to the makers, and they said the music should be

altered. I had an interview with the person who had to do with the chiming-machine, and it was promised that the tunes should be set right. I was told they were so set out by the foreman, "a very intelligent man and an excellent musician." Time went by, and the chimes were not altered. I do not know whether they are altered to this day. I only mention this in corroboration of what Mr. Starmer has said with regard to the mutilation of tunes.

Mr. CASSON.—Has Mr. Starmer any experience of the mechanism supplied by Mr. Lewis, I think, at Beckenham? It is pneumatic. I had myself devised an apparatus for chimes, but gave it up when I heard of this invention. I happened to be stationed in a town where hymn-tunes were tinkled on the bells, and I soon got tired of them. For instance, when you hear the tune "Hursley" played over ten times with a weakness in the leading-note, it becomes rather monotonous. Looking at matters from a mechanical point of view, weight-driving seems to me a very barbarous device, though it has the claims of antiquity.

Mr. STARMER.—I know that Mr. Lewis has applied pneumatics to bells, so that they can be played from an ordinary keyboard, and very successfully too. I am not aware that anything further has been done with his invention. Of course the atmospheric conditions of a church tower are not at all favourable to the successful working of pneumatic mechanism. I thank you for your patience in listening to a subject in which I am very keenly interested. I sincerely hope that everyone present will send me any information on the subject they may come across, however insignificant. I should like to put my request in this way: No work exists in the English language which gives detailed and comprehensive information respecting chimes, chime machinery and chime tunes, and I am anxious to put into the hands of those interested in the subject the most reliable information in a work I am writing on "Bells, carillons and chimes," so that it can be used as a book of reference. To get at the facts placed before you this evening I have had to write about 10,000 letters, and I daresay I shall have to write as many more before I have obtained all the information I desire.

(A vote of thanks to Mr. Starmer was then passed.)

DECEMBER 18, 1907

CHARLES MACLEAN, Esq., M.A., Mus.D.,
VICE-PRESIDENT,
IN THE CHAIR.

SPANISH MUSIC

(SECOND PAPER).

BY REV. HENRY CART DE LAFONTAINE.

IN a little brochure by Albert Soubies, entitled "*Musique Russe et Musique Espagnole*," there occur these words: "One cannot but realise what an important rôle the Arabs during their domination of Spain played in the civilization of that fair country. The verve and colour which distinguished this conquering race have left a deep impression on all the Spanish arts, and have most certainly had great weight in determining to a large extent the really bizarre and at the same time elegant style of some of the native songs, which have since assumed a character of so wide an importance. Amongst the Arabs of Spain who, in a theoretical or practical manner, have cultivated the art of music, we shall content ourselves by simply pointing, so far as regards the period previous to the tenth century, to the predecessors—a somewhat misty memory—of Alfarabi."

Of this worthy I shall have something to say later, but I wish now to explain that the reason I am proposing to devote some short space of time to the consideration of some of the prevailing characteristics of the Arab music, as expressed in their writings and in their instruments, is because we can see clearly how great has been their influence in moulding and fashioning the national music of the country they so long inhabited; and it is curious to reflect that even to-day in many of those instruments, delightful in their primitiveness, used by the country people of Spain in their "*Fiestas*," there is little, if any, alteration since the time of the Moors.

Soriano Fuertes, in his *History*, tells us that amongst the many "codices" existing, or supposed to exist, in the Royal Library of the Escorial, there is an important one entitled, "Gran collección de tonos," the author of which rejoices in the high-sounding but extremely burdensome name of Abulfarabio Ali-Ben Alasami Ben-Mahomad. But of this "codex" there only exists, as is usual in a country so careless of art treasures as Spain has been in the past, the first volume. Some idea of the original richness of the work may be gathered from the fact that this one volume contains 150 airs, or "canciones," and the biographies of fourteen celebrated musicians, and of four singers especially favoured by the Caliphs.

"It should be noted that the Arabs, in order to express the duration of the musical intervals, employed seven colours, green, rose, dark blue, violet, yellow, black, and sky-blue" (something like the colours you see on a marking-board for pool in any billiard-room). "The green colour expressed the semibreve; the rose or pink, the minim; the dark blue, the crotchet; the yellow, the semiquaver; the black, the demi-semiquaver; the sky-blue, the double demisemiquaver." You will notice that the violet has not been given its value, and it is not again mentioned in the passage from which I have made a quotation, but you can easily perceive that it stands for the quaver.

The musical modes or scales were fourteen in number, seven purely diatonic, and seven chromatic.

The character of the music underwent considerable change when the Caliph Almamon ordered the translation of some treatises on Greek music, which had been sent to him by the Emperor, Miguel III., in the middle of the eighth century. The result of this was that these sons of Ishmael gave up their old system in favour of the diatonic system of the Greeks; they left a system taught them by nature to take up with one based on the scientific maxims of Pythagoras, and now expressed with the letters of their own alphabet the order of sounds in the Greek scale, and they adopted this manner of notation, "Alif, Be, Gim, Dal, He, Wan, Zain."

It has just come across my mind that the position of music in Spain before the advent of the Arabs does resemble, though possibly in a very vague manner, our position with regard to religion before the advent of Saint Augustine. It is well known in these days that there was in Britain a properly established system of Christian worship and belief long before any appeal for aid was made to Rome, but for various reasons easy to be understood, persecution looming large amongst these, this system was sinking into an enfeebled condition, and wanted new blood to course through the withering veins; and you will remember that Augustine, on his arrival,

determined to graft the Roman rite on to that which he already found in existence. Apply these truths in a musical sense to Spain, and I fancy the parallel will not be found to be so fanciful or whimsical as may at first sight be imagined.

It must not be forgotten, in treating of this period, that beyond a doubt the Jews, a considerable proportion amongst the population, brought to bear on the music of that time a large measure of their own highly artistic influence. In fact, it may be said that the melodies of the Arabs and those of the Rabbinical cultivators of this art mingled with the musical aspirations of the Spanish Christians, and from this admixture there resulted so characteristic a school as to be unique amongst the nations of Europe.

Reverting to Alfarabi, whose Treatise on Music was written in the middle of the ninth century, it is worth noting that so great was his reputation that, as an Arab writer says, he was known even in the most remote parts of Asia. This same Alfarabi declares that the number of instruments of music used by the Arabs is so beyond reason that they cannot rightly be enumerated. At the same time, in his Treatise, he gives much information, culled from the pages of another Arabian musician, the Cadi Mahamud Ibrahim Axalehi, concerning the more well-known of these instruments. Alfarabi himself declares the Laud to be the most perfect of all instruments, and although he does not speak much of its construction or temperament, there is little room for doubting that it was the precursor of the Spanish guitar. An Arabian poet, speaking in the rhapsodical style of his race, declares that the "luth" or laud speaks to the heart as if it had a human tongue, and expresses its feelings better than does the pen in the fingers of a love-sick swain. The Arabic term for this instrument is "al-éoud," and our English word "lute" comes from this root. The "éoud" has always been the classic instrument of the Muslim world, and has been used by poets, musicians, and people of rank, as well as being of great service in the demonstrations employed by various musical theorists. We are told that the instruments most appropriate for wedding festivities are the "Adufe" and the "Guirbal," accompanied by the hand-clapping of the women (a custom which to-day distinguishes not only Eastern music, but all popular songs and dances in Spain). These instruments are most fitting "because their music excites the brain and makes merry the heart," without the need for the usual festal accompaniment of "drinks all round." It is said that at the first festival of this nature by the human race these must certainly have been the instruments employed in the merry-making; so you can imagine Adam and Eve, or the patriarch Noah, footing it to the sounds, weird in the extreme to our highly-cultivated sensibilities, of the "Adufe" and the

"Guirbal," or in other words, the drum and the pipe. We find that some Arabian instruments were forbidden to be used at festivals of an intimate character, as being more fitted for martial display; also that it was considered an abomination for profane musical sounds to be heard in the neighbourhood of the mosques and other holy places. But it is evident that, in spite of prohibition, some adventurous spirits made melody even within the shadow of these sanctuaries, for we read that a certain holy man was so upset by the sound of the "Taf-Taf," together with that of the "Casib" or "Dulzaina," that he threw himself into so black a humour that he could no longer meditate on the teachings of the Koran—also that the one and only prophet, Mahomet, would certainly have been born in another country if he had had the slightest idea that in his time there would have been heard the sounds of these instruments, which are again, as in the former instance, of the drum and pipe order.

Amongst the many instruments enumerated in Alfarabi's Treatise, I note that the "Alkerin" was so-called because in playing it was held against the breast, and in its latest form it resembled the harp, which instrument, as I reminded you in a former lecture, was much in vogue amongst the ladies of Spain in the sixteenth century. I also note that one of the most ancient instruments in use amongst the Arabs was one called "el Asaf," and I cannot help seeing here a possible connection with a class of instruments used in the Temple services. I am also pleased to remark that the "Kinera" is an instrument of so delicious a character that it can only be regarded as a gift from God to the human race for their entertainment and relaxation. Unfortunately I have not been able to discover any description of the form or compass of this heaven-sent marvel, nor do I fancy that we can find its counterpart in these days, either in Spain or elsewhere.

There has lately been published a "*Repertoire de Musique Arabe et Maure*," a work which is not yet complete, but which will in its entirety form a valuable commentary not only on Eastern music as a whole, but on Spanish music as affected and prejudiced or otherwise during the time of the Muslim domination. This publication purports to be a complete collection, a thing never before attempted, of melodies, overtures, songs, preludes, and so forth, all in the Eastern style. In looking over the earlier numbers of this work, I have made copious notes, of which I propose to give you a very compressed extract, for I believe the information contained therein has not before, so far as I can ascertain, been presented to an English audience. In the preface to this work it is said that music, in the time of the Caliphs, as also in these days, has always been much honoured by and has played an important part in the public and private life of the

Musulman. And music (*i.e.*, Eastern music) has deserved such a position not only for its own worth, but also for the richness of its *modes* and for the place that it historically occupies between music Greek and music Gregorian. This music has remained unchanged since the seventh century.

And now a few words as to the forms of this music. The "mestekber" is a sort of prelude generally played by a single instrument. For its motive it has no well-defined measure; it lends itself to varieties of interpretation and changes of movement; in fact the whole is left much to the fancy of the executant. Often the singer embroiders, as it were, on the melody various verses which are a characteristic of these preludes, but which have no necessary relation with the actual words of the song. After the "mestekber" the instruments take up the motive of the song proper, which is called the "neklab," in an introductory manner, and then the song commences. It is composed of a certain number of couplets, followed by a refrain, which generally ends with a repetition of a couplet. To take an example of this form of composition, the song "Le Habiboum Ked Samah li" is extremely popular in the North of Africa. It records the pardon granted by a friend for a possibly insincere meed of praise on the part of a flatterer, and the words are as follows: "My friend has pardoned me, after a long absence he has returned to me; And the moon has shown herself in her gradual rising, and will soon flood the vault of heaven with her brilliance. My dear friend's cheek is rosy pink, his hair luxuriates in curls, his breath is sweet as the honey-comb. O may the Almighty preserve the youth, of one whose body is a living wonder. As soon as I drink the thrilling draught of friendship which is akin to love, importunate care flees far from me. My friend is sincere, he has kept his promise, And he has pardoned me by coming back to renew our friendship." I must tell you that, in translating this, I have had to considerably water down the love-sick sentiment of the original, for many of the burning rhapsodies of such songs might shock the proprieties of Western minds. The singer of this song, which is generally sung an octave lower than the accompaniment, alternates it with the instruments, that is to say, the players repeat after him the parts contained between every two bars.

In Arab music the rhythm of the accompaniment is obligatory in order to give a proper character and originality to the whole. This is given on a "tar" (a sort of drum, of which the descendant is still found in use amongst the Basque inhabitants on the borders of Spain). Whilst the right hand taps with the points of the fingers on the skin of the drum, the left hand holds the drum between the thumb and first

finger, perpendicularly to the hand, leaving the second and third fingers free to strike the tiny copper cymbals ranged round the edge of the instrument.

I feel I must not unduly weary you with these Arabian musings, but I should like to draw your attention to another form of composition, and that is the "Kadriat." These "Kadriats" are the speciality of professional singers of the gentler sex, who sing them at those gatherings to which no man is admitted. These are purely love-songs, and may be divided into three classes: respectable, less respectable, and not respectable. As to the players, one fair lady supplies the actual melody on an instrument much resembling the alto of our modern orchestra, but tuned an octave below its modern representative, whilst others furnish a background of sound by beating on the already mentioned "tar," or another form of drum called the "derbouka." This is really a waterpot such as is even now used in the East: you knock out the bottom, and stretch tightly across the empty space a piece of goat-skin, "et voila le tambour." I will now attempt to give you in a paraphractical and subdued manner the words of one of these songs. "O sweet and gentle brunette, you have been brought to me as a bar of shining gold to heal my sickness, And behold your gentle healing is without the aid of drugs. Raise thyself, that I may see thy peerless form, that form that is as willowy as the jasmine; Raise thyself, that I may gaze on thy cheeks whose creaminess is enhanced by the scarce-budding mole, and on thy golden tresses pouring like a shower over thy right side. How I love and adore thee, and because of thee people glare on me with eyes of hatred; I must become thy possessor, and if I am killed, may the Almighty keep thee from all hurt or ill." I ought perhaps to explain that marks on the face which we consider defects are in Oriental countries signs of beauty. I wish you to compare these words with several couplets of love-songs now sung in Spain, and I think you will confess that, despite the interval of so many years, there is a distinction without a difference, or, in other words, not much change between the Moorish serenader of yore and the Andalusian lover of to-day. I take at random, amongst a wealth of like couplets, the following: "Your lips are two curtains of ruby taffeta; between these curtains I wait anxiously for the sighing assent." Again, "Let me place my mouth on your rich-tinted lips, and you will see how two souls can be united in a single kiss." And again, but in a more rhapsodical vein: "If the sea were ink and the earth paper, 'Twould not be enough to write how much I love thee." What can be more poignant in love-sick passion than the following: "Maria, thy lover wanders far and wide in the darksome night, and when he finds thee nowhere, his tears are as tears of blood." Lastly, I give an

instance of a very cautionary couplet: "My dearest, throw some bread to the dog, if you come to see me; My mother has the waking sleep of a hare."

It has been well remarked that as arabesque work, carried to an almost impossible point of intricacy, has been one of the characteristics of the Arabian decorative art, so Eastern musicians have at all times shown a great fancy for a multiplicity of ornamentation in their works. A very celebrated singer in the time of Mahomet, who made a great reputation at Bagdad, and whose memory is said to be still green amongst the inhabitants of Algeria, forced this aspect of his art to such a point that he purposely disguised with excess of musical ornament an air, for fear that his rivals might steal it from him, and was so far successful that the air disappeared under the mass of added "*fiorituri*." Even now the "*virtuosité*" of an Eastern musician is measured by the richness of the trills, *appoggiaturas*, "*mordents*," "*gruppetti*," etc., that he introduces into the song or piece, so that one would say that Arab music, like nature, dreads an abysmal emptiness. And indeed, if an executant of this music should endeavour to give a perfectly simple and natural rendering of the melody, he would certainly find that some enthusiast in his audience would passionately cry out "*Aamel el Khalat*, Give us, for Allah's sake, the necessary beauty-spots." Of course you will see that in this exclamation there is a reference to those "*grains de beauté*" on the human face, which, as I have already premised, are indeed "*beauty-spots*" to the Eastern.

I find then that not only in their melodies, in their manner of singing, but even in the words of the songs themselves, and in the instruments still used to accompany those songs, there is not only a close, but a most striking resemblance between the Moors of Spain and the present inhabitants, so far as the common people are concerned, of Iberia. As to the excess of ornament to which I have just alluded, anyone who is at all acquainted with Spain will know that to-day the singer who neglects to so adorn his song will soon be called to order by an insistent and expectant audience. And who that has heard these native songs of Spain will not feel a thrill as he listens to the rounds of applause accompanied by shouts of "*Olé, Olé*," which greet any unusually brilliant effort in the art of musical arabesque, and will not his mind go back, if he be a traveller, to similar scenes in the Egyptian country, where almost the same song has been sung with almost the same intonations and vocal enrichments, and the more grave and sedate audience has expressed its manifest approval by that long-drawn "*A-a-ah!*" so well-known as the highest mark of appreciation in the East! And I firmly believe that the more this subject is studied the

greater in number will be the points of actual and identical resemblance brought to light.

In speaking of the gipsy music of Spain, I do so with great diffidence, for it is a very intricate subject, and requires very careful study and knowledge at first-hand. Indeed, unless one has been in actual contact with this weird race it is, perhaps, to some extent impossible to convey to people an idea of that great store of melody which is a possession going down from father to son, mainly by tradition, without the aid of pen or paper. It is strange that George Borrow, who, as you know, was really almost a gipsy, so intimate was his acquaintance with the Rommany folk, says scarce a word about the songs or dances of these people. And I think you will find, as a general rule, that all writers on Spain seem, as it were, to fight shy of the musical powers and resources of this bizarre race; at least all the books I have read seem to have this prevailing, and to me, singular characteristic. But I suppose really the same may be said with regard to descriptions of other countries, and probably musicians are not, even in these times, so prodigiously rich as to spend their days in foreign travel. For myself, I have not had leisure properly to study this subject, nor the health to travel in those parts of Spain in which I had hoped to glean original information. I only retained a mention of it in the syllabus of the lecture from the vain hope that a sudden flood of light might, through reading, suddenly burst on me so as to enable an intelligent appreciation of a very abstruse point. I shall now proceed on my uncertain and rock-strewn path, illuminating my way with occasional flashes of light from the lantern of Borrow. The gipsies in Spain are usually known by the name of *Gitanas*, but they have at various periods been also called New Castilians and Germans or Flemings. It is supposed that they first appeared in Spain early in the fifteenth century. It is very remarkable that though the Spanish gipsies are supposed to have been amongst the most roguish, thievish, and death-dealing of their race, the Holy Inquisition would seem to have exhibited the greatest clemency and forbearance towards them, and this is the more remarkable, when we consider the fact that "perhaps there is no country in which more laws have been framed, having in view the extinction and suppression of the gipsy name, race, and manner of life, than in Spain."

It is truly said that the "*coplas*," or stanzas, of the gipsy poetry will depict the character of the race. The general themes of this poetry are the various incidents of *Gitana* life and the feelings of the *Gitanas*. "A gipsy sees a pig running down a hill, and imagines that it cries '*Ustilame Calero*' ('Steal me, gipsy'): A gipsy reclining sick on the prison floor beseeches his wife to intercede for the removal of the chain,

the weight of which is bursting his body: The moon arises and two gypsies, who are about to steal a steed, perceive a Spaniard, and instantly flee: Juanito Ralli, whilst going home on his steed, is stabbed by a gipsy who hates him: Facundo, a gipsy, runs away at the sight of the burly priest of Villa Franca, who hates all gypsies." The thought, anecdote, or adventure described is seldom carried beyond one stanza, and for this reason, that the greater part of the poetry sung in the south of Spain is extemporary, a style of composition by no means favourable to a long and connected series of thoughts.

Another term by which the gypsies of Spain are known is the word "Flamencos"; no one seems to know why they are so called, or when this word attached itself to them. The expression "Cantos Flamencos" stands for a wide collection of compositions ranging from the "solea" or "soledad," a melancholy song and dance in a minor key, to the "tona" and "liviana," which are not dance measures, nor are they accompanied by the guitar. In nearly all these compositions there is in an ascending scale an undercurrent of dark melancholy or gloomy revenge, a characteristic of the race. Such examples of this music as are furnished by the forms known as the "martinetes" and "deblas," are, it is said, hardly known even to a Spanish public. The poetic sentiments here displayed are of a purely personal character, relating to individual misfortunes, and very rarely treating of matters of general or national interest. The ideas entertained by tourists as to what is "Flamenco" or not are generally found to be most erroneous, and those cafés that, particularly in the capital of Spain, advertise themselves as providing the real unadulterated gipsy element, only present a hotch-potch which to the stranger is bewildering and to the citizen tiresome. The "soledades," already referred to, also called "soleares" and "soleas," owe their name to a certain Soledad, who was probably a famous singer and dancer. They are supposed to have some relation, as to their form, to the Italian "stornello," and when in three verses have the additional title of "coplas de jaleo," and are, like the "sevillanas" and the "seguidillas gitanas," proper dance measures. These "soledades" of three verses, or "coplas de jaleo," must be distinguished from those containing four verses, as the three-versed specimens show a greater disposition to an occasional brightness, and are altogether more animated in tone and style. The most actual "canto flamenco," and the purest musical product of the race, is the form known as the "seguidilla," or, more properly, the "seguidilla gitana," which combines both song and dance in a fascinating manner. A Spanish writer says: "I have never seen the real "seguidilla" danced, and many amateurs

have told me the same, a fact which proves most forcibly that the 'cantos flamencos' are not so popular with and well known to the public as some would have us imagine."

The "Peteneras" are another form that should be mentioned, and which derive their name from a celebrated "flamenco" singer called Petenera, which is a synonym for "patenera," *i.e.*, a native of Paterno, a town in the province of Cadiz.

The chief gipsy quarters in Andalusia (and the South of Spain still contains, I suppose, more gipsies than any other part of the Peninsula, or, I should almost say, than the whole of the rest of the Peninsula) are the Triana, outside Seville, a regular faubourg of inhabitants more or less of Rommany life and extraction, and the outskirts of Seville, where many live, like the Scriptural conies, in holes and clefts of the rock.

Before entering on the consideration of Spanish dances, whether in a general or particular sense, it should be stated that the bibliography of this subject is nothing like so extensive as is the case when we survey the amount of information on the rise and progress of the terpsichorean art possessed by such countries as Italy and France. Therefore every scrap of information we can gather as to the Spanish school of dancing is of importance, even though it only touches the fringes of a very wide-reaching subject. Glancing towards Italy, we find Caroso de Sermonetta, in 1581, including in his "Ballarino" such obviously Spanish dances as "La Pavane," "El Canario," "La Spagnoletta," and "La Gallarda," adding that the last-named was dedicated to a powerful member of the Spanish nobility, the Duchess of Medinasidonia, who was at that time governor (I suppose, in the present sense of the term, one can hardly say governess) of Milán. The same writer, in another work, "La Novilita di Dame," dated 1605, describes, amongst new dances, "El Furioso a la Española" and "El Turdion," or "Tordiglione," both of Iberian origin.

Coming back to Spain, "El Arte de Danzar," by Don Baltasar de Rojas Pantoja, or Juan Antonio Jaque (it seems not certain which of these two was the responsible author), describes the Pavane, with eight different figures; the Galliard; the Jacara; four figures of the Folias; the Villano, with three figures; and the Paradetas.

I expect you are all aware that the Pavana is an ancient Spanish dance of grave and stately measure, and was much in vogue in the sixteenth and seventeenth centuries. It acquired this name because the figures executed by the dancers bore a resemblance to a semicircular, wheel-like spreading of the tail of a peacock. This was a dance of "capa y espada," *i.e.*, the men wore their cloaks and swords; and in allusion to the attitudes adopted, the cloaks being stuck out in

peacock-like manner by the swords, there arose the verb, "pavonearse," which came to be applied to those who flaunted about the streets with the airs of a coxcomb.

The Gallarda is nothing more nor less than the well-known French Galliard, and was usually danced in Spain, as doubtless in other countries, immediately after the Pavane, as a relief to the measured posturing of the former. The Jacara, or Xacara, is a song and dance of the sixteenth century. The song *might* be of a somewhat romantic order, but was usually of the swashbuckler type, which would explain the roistering character of the accompanying dance. The meaning of Jacara is, according to the best Spanish dictionary, "A sort of romance, a kind of rustic tune for singing and dancing, a kind of dance, a company of young men who walk about at night-time singing 'jacaras.'"

The Spanish Folias have always been celebrated as a set of dances danced to a simple tune treated in a variety of styles, with a very free accompaniment of the castanets and bursts of song, and it is noteworthy that the celebrated violinist Corelli, published in Rome in 1700 twenty-four variations on this identical dance-form.

It is, I think, an undoubted fact that many of the dances of Spain have a very early origin, though when we hark back to those distant times the mists of obscurity impede the perfect vision; yet I ought not to omit to state that at Tarragona in the South of Spain there used to be danced at the quasi-state entry of each new archbishop a measure which is said to have taken its root ideas from Greece or Rome, and which was first inaugurated at Tarragona in the seventh century. It is well known that the Pyrrhic dances of classic times simulated the evolutions and engagements of war, and we are told that the people of Catalonia preserved the spirit of this dance and executed it on festal occasions. And that spirit still survives, for I myself have seen a band of youths, armed with sticks, execute a modern version of this Pyrrhic dance, of which the essential features were, I should say, identical with what one knows of the choreographic exposition of old-time.

In the eighteenth century the art of dancing underwent in Spain, so far as the fashionable world was concerned, a thorough transformation, for the French style took possession of the ball-rooms at the Court, as also of those in princely mansions. We are told that the whole country was flooded with a perfect caravan-load of handbooks of dancing, nearly all copied from or merely translations of French works. The most famous of these were the "Coreographica, or Art of Describing the Dance," by M. Feuillet, the "Dancing-Master," by Rameau, and especially that volume of the "Encyclopédie Méthodique," treating of the "academic arts."

Amongst this surfeit of dancing manuals it is curious to observe the stilted style of description, peculiar to the epoch, adopted on the title-page. "Ex uno disce omnes!" We will therefore note a manual published at Madrid in 1758, at the establishment of the writer, Pablo Minquet, who was also an engraver of stamps, illustrations, law-documents and "other things." The pretentious title of the work is "The art of dancing in the French style, adorned with forty or so plates which teach the manner of executing all the steps of the Court dances, with all the rules thereto, and how to hold the arms at each step, and how in choreography other dances should be described and figured; a very convenient work, not only for young people who wish to learn how to dance well, but also for persons in a civil and upright walk of life, to whom it teaches the rules for holding oneself well, for bowing, and performing other courtesies which are becoming in any assemblage of persons." The price of the book is not stated, but I should imagine that Don Pablo had many customers for this charming "multum in parvo."

Meanwhile the popular dances, owing to the threatening aspect of the clergy, overshadowed by the terrific gloom of the Inquisition, degenerated, and an edict of the Inquisitor-General prohibited in the severest terms all suggestive and lascivious forms of dancing, naming especially some dances which by their very titles evidently partook of that freedom of movement which corresponded to the freedom of tongue in the Restoration dramas of England.

One of the dances most especially condemned was the ancient Saraband, said to have been introduced into Spain in the time of Philip the Second, and it was spoken of by the Padre Mariana as "So lascivious in its words, so wriggling in its movements, as to arouse" (the literal translation is "set fire to") "the passions of the most upright people." This dance took its name from its inventor, as did others bearing such titles as Anton Pintado, La Chacona, Juan Redondo, La Pipironda, La Carreteria, and so forth.

At the time when the "Bolero" and the "Seguidillas Manchegas" were dances much in vogue, many were attracted by the strange publications of the Spanish writer Zamacola, who adopted the nom-de-plume of Don Preciso. In his collection of Seguidillas, Tiranias, and Polos to be sung to the guitar, published in 1805, after having spouted out a violent diatribe against the poets and composers of his day, he at length assumes a more sober frame of mind, and insists with much reasonableness on the idea of a national music. I shall proceed to quote his words at some length. "Music is born with us and works different effects according to the custom of different nations and the trend of its language, on which its poetry is founded, and thus it has been seen that all

the peoples of this world, from the most barbarous to the most civilized, have possessed or do possess their particular type of popular or national music to express their passions, sentiments, and aspirations. For this reason the music of Italy can never be acceptable to the popular taste of the Spaniards. Music should not overstep its proper function as an accompaniment to poetry and dancing, its purpose being to give greater power of reality and enhanced effect to that which is recited or represented, and on that account every composer who is of a philosophic turn of mind, or who has an intimate knowledge of the source of human feeling, should write in the most simple and expressive manner, and see that his style is exactly suited to the words that are to be sung, or to the dance which has to be represented in motion. Music should hold the same relation with regard to poetry that the voice of the orator holds with regard to the speech he has to deliver, which is to give the greatest possible expression and depth of feeling to the actual words, but unfortunately it has to be said that with the gradual corruption of this, as of the other arts, a way has been found by which a divorce has been effected between Music and Poetry."

This passage I commend to consideration; as to how much of truth it contains each one must form a separate opinion. Probably some will think that the real issue of the whole matter has become in the writer's mind somewhat garbled and distorted, but I am pretty sure that at the back of his brain he had root-ideas which, perhaps, in another epoch and clime, might have been of service to the community. Even as it was, despite his fanatical outbursts, and his habit of looking at everything through Spanish spectacles, he was really the forerunner of those who made for progress in a reviving Spanish school of music, and, above all, he was, or he posed as, the friend of the people in striving to preserve to them their greatest inheritance, a national music. You will have noticed that the work of his I have alluded to was a collection of "*Seguidillas*," "*tiranas*," and "*polos*," and we may here say a few words about these particular dances.

The *Tirana* was a dance common to the provinces of Andalusia, accompanied by song. This dance had a very decided rhythm, and afforded opportunities for grace of gesture, the women toying with their aprons, and the men flourishing their hats or headkerchiefs. Its figures were supposed to bear a faint resemblance to the evolutions with which the Gaditanian women in bygone ages delighted the spectators at Roman banquets of the higher class. The "*Polos*" were really, in their primitive state, of purely gipsy origin, and much resemble in their style, especially as regards the song part, those Eastern productions of which I before

spoke. In fact I am not quite sure that these at all belong to a dance section, as their especial feature is the vocalisation. My particular reason for mentioning them was because they, with other characteristic Spanish songs and dances, became popular types by reason of their introduction into the operas composed by Don Vicente Martin, known under the name of Lo Spagnolo, who was born at Valencia in 1754. These operas were frequently performed, and their composer obtained a great reputation in Vienna, St. Petersburg, and other European capitals. It is said that Mozart did great honour to Don Vicente by inserting an air from his opera "*La Cosa Rara*" into the second act of his (Mozart's) "*Don Juan*."

Of the "*Seguidillas*" I think I gave a very brief description in my former lecture.

A very famous dancing function in Spain was the dance of the Tarasca and the giants. This dates back to very early times, but I am afraid it is now almost, I do not say quite, a thing of the past—it is threatening to disappear in the same way as have already disappeared those delights of boyhood, Gog and Magog and the knights of armour from our Lord Mayor's show. This dance was especially celebrated for being used on the feast of Corpus Christi and during its octave, and its symbolical meaning has been thus summarized: "The Tarasca is intended to represent the harlot of Babylon seated on Leviathan; the giants represent both the giant Goliath, destroyed by David, and the seven deadly sins destroyed by Jesus Christ. The dances represent the common rejoicing with which one ought to solemnize the triumph of the Ark of the New Covenant, just as David solemnized by his leaping and bounding the triumph of the Ark of the Old Covenant." I daresay you will remember in the Purgatorio of Dante a sublime passage in which he describes the passing before him of an allegorical procession in which were represented symbolisms of a like nature. This is of course an undesigned coincidence, and the idea in neither case was a new one, being primarily deduced from the magnificent imagery of the sacred Book of the Revelation. Fuertes, in his History, says that in the year 1837, on the occasion of some popular fêtes, he saw in Toledo the Tarasca with a woman on its back, the monster being moved by men concealed beneath its scales. Curious to relate, he adds, "To which woman the crowd gave the name of Ana Bolena." He then proceeds: "We saw as well the dance of the giants and dwarfs, and the extraordinary gyrations of the former and the disproportionately large castanets of the latter, the music being supplied by a drum and flute, filled the immense concourse with feelings of joy complete and enviable in its unaffected sincerity."

Why the name of Anne Boleyn should be applied to this particular figure of a woman seated on a serpent I cannot quite discover, but a passage which I find in Mrs. Elliot's "Diary of an Idle Woman in Spain" may throw some light on this subject. Speaking of the buildings in Granada and on the outskirts, she says: "In the cloisters of the Cartuja there is a most dismal exhibition of frescoes—Carthusians hanging in rows like slaughtered sheep—Carthusians disembowelled, chopped up, rent asunder, boiled in hot oil, and frozen in ice; some with heads, some without—a sickening spectacle, respecting which I am informed that all this happened in Londres, when El Rey Enrique married the Protestant Anna Boleyn."

I was very anxious, when in Toledo, to see the figures of the giants that are kept there under the care of the Cathedral Chapter, in a room adjoining the Cathedral, but I was informed that they were out of repair, and could not be shown to anyone until they had been restored to a semblance of life. Here is also kept the famous Tarasca, which is described by one who has seen it as "a dreadful monster with great teeth and wings and a twisted tail, and seated on its back is a ridiculous and very ugly doll which has been baptized by the name of Ana Bolena."

It must not be supposed that this is an exhaustive resumé of the dances of Spain; it is merely an introduction to the subject, but I cannot conclude such introduction without making mention of the dance, now of world-wide reputation, which takes place annually in the Cathedral at Seville.

The origin of this curious custom is thus described by a French writer: "Whilst Louis XIII. was reigning over France, the Pope had heard much talk of the Spanish dance called the 'Sevillana.'" He wished to satisfy himself, by actual eye-witness, as to the character of this dance, and expressed his wish to a bishop of the diocese of Seville, who every year visited Rome. Evil tongues make the bishop responsible for the primary suggestion of the idea. Be that as it may, the bishop, on his return to Seville, had twelve youths well instructed in all the intricate measures of this Andalusian dance. He had to choose youths, for how could he present maidens to the horrified gaze of the Holy Father? When his little troop was thoroughly schooled and perfected, he took the party to Rome, and the audience was arranged. The 'Sevillana' was danced in one of the rooms of the Vatican. The Pope warmly complimented the young executants, who were dressed in beautiful silk costumes of the period. The bishop humbly asked for permission to perform this dance at certain fêtes in the cathedral church at Seville, and further pleaded for a restriction of the privilege to that church alone. The Pope, hoist with his own petard,

did not like to refuse, but granted the privilege with this restriction, that it should only last so long as the costumes of the dancers were wearable. Needless to say, these costumes are, therefore, objects of constant repair, but they are supposed to retain their identity even to this day. And this is the reason why the twelve boys who dance the 'Sevillana' before the high altar in the cathedral on certain feast days are dressed in a costume belonging to the reign of Louis XIII."

The mention of this reminds me of an incident related by Ford in his delightful book "Wanderings in Spain." The Toledan clergy, out of mere jealousy, wished to put down the "bolero" on the pretence of immorality. The dancers were allowed in evidence to 'give a view' to the court. When they began the bench and bar showed symptoms of restlessness, and at last, casting aside gowns and briefs, both joined, as if tarantula-bitten, in the irresistible capering—Verdict for the defendants, with costs.

I see the syllabus of this lecture states as a conclusion, "Personal impressions." My own personal impression at present is that you are over-wearied with this lecture, and that my own personal opinions have been hidden under a good deal of what I have said. I must say, from a recent residence in Madrid, that so far as present-day matters are concerned I was fairly knocked over, if I may use a vulgar term, with the extraordinary appreciation that there is in that capital, of thoroughly good music. I do not mean amongst the wealthy and the titled, but the rank and file of the people, as also amongst a section who may be said to represent the educated classes. The favourite composers are Bach and Beethoven and masters of like calibre, and I shall never forget the enthusiasm that was excited by a really beautiful performance of a Brandenburg Concerto given at one of the Arbos concerts in the Royal Opera House of Madrid. Nor will there be ever effaced from memory a very charming spectacle offered by a performance of native dancers in the great bull-ring at Madrid. The dancers were selected from nearly every province in Spain: they each performed their typical dance, accompanied by their own particular form of melody, and I can assure you that a more refreshingly original sight has seldom, if ever, gladdened my eyes. Whilst the Southern provinces, with their voluptuousness of movement, carried with them reminiscences of Moorish times, the Northern and more hardy provinces evinced a certain disposition towards something resembling the national dances of Scotland and Ireland; whilst the representatives of the Basque provinces, if they provoked any comparison, may have been said very faintly to suggest the Breton race. I remember in my former lecture I spoke of the Cantigas of King Alfonso, a very early document in

Spanish musical history. I had the opportunity, when at the Escorial, of examining at my leisure the original MS., and might have been tempted to say a word upon it; but, save that my own personal curiosity was satisfied, the ground in this direction has been cut from beneath my feet by that series of articles that has appeared in the *International Musical Magazine* so well known to members of this Association. M. Pierre Aubry, in my mind, deserves the thanks of all for those scholarly articles, so full of interest, and really a most valuable contribution to the study of the history of Spanish music, a branch of art of which I have endeavoured again to-day to be a somewhat feeble exponent.

DISCUSSION.

THE CHAIRMAN.—As the lecturer has said, we in England know very little about Spanish music. Mons. Pierre Aubry, of Paris, has in the last year or two recorded in the *International Musical Society's Quarterly Magazine* the results of his recent visit or visits to Spain; but they consist only of notices of detached ancient documents found in Spanish libraries, or else excursions on detached subjects. Fuertes's history of Spanish music, written fifty years back, and various historical essays of later years, remain still untranslated from the Spanish. Señor Pedrell's collection of Spanish church music of the XV—XVII centuries has not yet advanced very far. We are extremely indebted to the lecturer for bringing together last season and this a quantity of information, the results of his personal investigation, which would otherwise be quite inaccessible to English people. [Unanimous vote of thanks.] We should be sympathetic to Spain and its music for a variety of reasons. Here, as there, has been seen a golden age of church music, followed by an age of barrenness, and then a modern and mainly secular revival. We are an island cut off from continental influences, and so practically with their northern chain of mountains shutting in the peninsula are they. We and they both exhibit just the same degree of westerliness, with all that that imports in music; for London and Valencia are in the same longitude. We and they resemble each other as to admixture of races; there is much more of this in England than we generally suppose or allow for; as to Spain, I doubt if any country in the world shows so much admixture. Art gives its best harvest, if a late one, where there is admixture of ancient

stocks. The lecturer began by speaking of Moorish "influence." I would call it more than that. The Moors from Africa over-ran the whole country, and half the Southern people are Moorish by blood. An immense number of Spanish proper names are of Saracenic origin. For instance, the word "Cid" is the Arabic Syed or Lord. I daresay, if the truth were known, the Cid Rodrigo, of Spanish romance and history, was half an Otello. After the Saracens came a second incursion into Spain, that of the Gipsies; their influence on secular music must have been enormous. Thirdly, a great polishing process went on some 200 years ago at the hands of the French. As to the original substratum, of course it was Celtic. The lecturer spoke about "Flamenco." I have always understood that this meant Flemish. The Gipsies probably introduced some Flemish art from the Netherlands.

Dr. SOUTHGATE. — Before saying anything about Mr. de Lafontaine's interesting paper, I should like to make a small correction with respect to the Chairman's statement about the elements of Spanish music. There is one influence which seems to me to be powerful in Spain, which indeed is the greatest of all, and that is the domination of the old Romans. We have only to look at the Spanish language to see what influence the Romans have exercised. One must remember that Spain was the last of the colonies that the Romans left. They were there very much longer than they were in England. I had rather hoped to see here the learned and accomplished editor of the new edition of "Grove's Dictionary." I should like to have appealed to him to have the department of Spanish Music treated a little better than it was in the old "Grove," in the notice of Schools of Composition, to which the name of Mr. Rockstro is attached. Spanish music is there dismissed in twenty lines. I remember being angry about it at the time, and speaking to Sir George Grove, and he said, "Well, I gave it to Rockstro because nobody knows anything about Spanish music." But we had with us at the time a very able authority on Italian and Spanish music—Sir Frederick Ouseley. He read a paper here some years ago about the liturgical music of Spain, and I remember once sitting in his library at Tenbury, and being amazed at the trouble he had taken to master the Spanish music. He had Eslava, I doubt if there is another copy in England; and he had early Spanish works on harmony and counterpoint. I said, "Have you taken the trouble to learn Spanish for this?" and he replied, "Well, I know Italian, so it was no trouble." I think Grove might have gone to him, and then more justice would have been done to early Spanish music. Perhaps the cause of the neglect may

have been that Mr. Rockstro was a very ardent Roman Catholic, and therefore felt that nothing good could come to music except from Rome. But indeed he was wrong. Cristoforo Morales preceded Palestrina; and I think there would have been no Palestrina if there had been no Morales to show what could be done in Church music. I believe Morales' works have gone through thirteen editions in Rome. Then there is another Spanish writer, who came to Rome and gave the Romans the benefit of the civilization of the ecclesiastical music of the Iberian Peninsula. That was Tomaso Vittoria. There has recently been published, under the editorship of Sir Frederick Bridge, a set of motets chiefly of the very early Italian School, and you will find Vittoria's name there. I venture to assert that if you look at those compositions of Vittoria, and then at those of Palestrina, you will say he was quite equal (in my opinion superior) to Palestrina. I mention these two composers to show you what a very important effect their works must have had on the early Roman School. Then the University of Bologna, especially the musical portion of it, was founded by a professor from Salamanca. The School of Naples was directed by da Tappia, a Spanish priest. So you see that when one is considering the music of Italy, and thinking that it is the beginning of the modern school of ecclesiastical music, we must remember that it owes a great deal to Spain. I do hope that when the Spanish School comes to be dealt with in the new edition of "Grove's Dictionary," it will receive better justice than has been meted out to it in the past. To-day Mr. de Lafontaine has brought before us another phase of Spanish music; I am sure it is impossible to hear the illustrations played without feeling what remarkable and original music Spain has given us. No doubt Moorish influences have been very great. Dr. Maclean inferred that the Moors had not only become part of Spain, but had dominated Spain. I think that is the absolute truth. If you go to Spain or Portugal, you will find a large number of Arabic words, especially those relating to commerce; and their music has been engrafted on and possibly has taken the place of the older type. If you know anything of Eastern music you will perceive how very Eastern it all sounds. If I remember rightly, one of the earliest writers on music was St. Isidore of Seville—I think he wrote in the 6th century. Then there was Alfarabi, of whom we have heard this evening; his books are indeed remarkable as early examples of musical learning. The dance of which our lecturer has told us is, of course, well known to historians. Sir Frederick Ouseley told us he was once in Seville on Corpus Christi day, and saw this dance solemnly danced before the High Altar. I believe it is

still done. He had a remarkable musical memory, and played the movement to me on the pianoforte. I have in my library a little MS. book of early Spanish dances. As to organs, they have wonderful instruments, but they cannot play them. The music that you hear in Spanish churches is almost beneath contempt. But popular music is still very actively pursued. That is what they like. I remember once I was with a Scotchman who got me to hear a performance by a group of guitar players. They played for some hours, but I found one hour rather too much. It was poor stuff, and with little or no variety.

THE CHAIRMAN.—I am always glad to be corrected by Dr. Southgate, but as to art proper I do not think that the Romans exercised an influence on Spain, or on any other country.

MR. CASSON.—As the Chairman invites me to speak a few words, I must say that I have no personal knowledge of Spanish organs. But an old friend of mine, the Rev. Mr. Kingsley, took a great deal of interest in Spanish organs, and gave me a very interesting account of some of them. In a Spanish Cathedral you may find four organs, two at the east, and two at the west end—large, cumbrous two-manual instruments, each with its own organist, answering each other antiphonally with fine effect. At the time of Spain's greatest prosperity, an immense amount of money was lavished on organs. My friend found an organ with a 32-foot stop of satin wood. If that had been given to an English organ-builder, it would have been found that satin wood was extremely unsound, and had better be replaced by pine! Many stops that are supposed to be of modern origin were long ago known in Spain. For instance, the harmonic flutes have been in use in Spain for some hundreds of years. One amusing thing in connection with organs in Spain is that if you visit a Cathedral and want to see the organ, you must not ask for the organist. You must ask for the dean. He will hand you down to a subordinate, who will pass you to another subordinate, who will pass you to another subordinate, and in the end you will be introduced to an extremely intelligent and courteous young priest, who will show you over everything. But you must begin at the top and work downwards. The reed pipes in Spanish organs are placed so that the organist himself can tune them. They keep the organ-loft very carefully locked. If not, the chorister boys, who seem to surpass even the boys of other nations in their capacity for mischief, would certainly manage to get at the pipes and put them all out of tune.

REV. H. CART DE LAFONTAINE.—I am indeed much obliged to you for your kind expression of thanks. With regard to what has been said about antiquity, everyone must be well

aware that Sanskrit is vastly older than Arabic. The views I have expressed in the early portion of this lecture are not my own, but are quoted from the treatise by Alfarabi. Dr. Southgate has spoken about the scarcity of copies of Eslava's great work : there was a copy—I do not know if it is still in England—in Mr. Matthew's library. I myself saw one in Madrid, which I was naturally anxious to purchase, but after a month's haggling with a truly Spanish bookseller, I had to give up all hopes of acquiring it, the price asked exceeding what I considered a fair and just amount. I daresay many know that bargaining in Spain is a somewhat protracted process, and that what is here settled in a day, takes there about three months to effect. (I have just had a letter from Mr. Matthew, in which I am sorry to see that his Eslava is going out of this country.) Dr. Southgate also referred to the music in Spanish cathedrals. In most of these glorious edifices—I do not say in all—the music is certainly too horrible to be described.

JANUARY 21, 1908.

CLIFFORD B. EDGAR, Esq., Mus.B., B.Sc.,
IN THE CHAIR.

*THE LIMITS OF ARTISTIC EXPRESSION
IN MUSIC.*

BY RALPH H. BELLAIRS, M.A., MUS.D.

THE subject which I have chosen is the most important in the whole range of musical æsthetics, and it is one with which we are particularly concerned to-day, when the air is alive with experiments of the most far-reaching kind, the results of which must affect the very foundations of music itself.

The most obvious feature to be observed in present-day music is the effort to bring it into line with painting and poetry as a means of explicit and direct delineation of concrete experiences and ideas.

It is perfectly natural to desire to achieve, by means of one art, what is so easily accomplished by another; but in the face of past experience in this direction, which is now so venerable, it would be wiser and more practical to accept the inevitable position that music, being in its nature abstract, is hardly capable of *depicting* anything in the strict sense of the word.

What cause are we to assign for the extensive vogue of this desire for direct delineation, which, in the face of obvious facts, we can only regard as a retrograde movement? There can, I think, be no question that for this, as for many other downward tendencies, Opera is largely responsible.

Although music is from the nature of the case absolutely incapable of direct delineation, it is at the same time immensely capable of reinforcing emotional situations in dramatic poetry. What, then, could be more natural than to assume that the one could dispense with the other, and to endeavour to create music-dramas without either actors or text? The result, as might easily have been predicted, is a

complete failure. It is futile to expect music to do the work of actors and text as well as its own, whatever that may be, and to endeavour to force it to do the impossible, with the aid of elaborate analyses, is to overstep not only the limits of æsthetic propriety, but of elementary common sense as well.

It is quite possible that the printed programme, which is furnished to the expectant listener, may considerably stimulate the imagination, and so prepare it for music of a more or less emotionally exciting character, but the sense of disappointment, as one endeavours to connect one with the other, is unmistakable. In short, it is so tiresome that one is hardly surprised that the popularity of this type of composition is very short-lived, the reason being that in the very nature of things they contain in themselves the causes of their own brief vitality.

It is quite conceivable that if a composer of sufficient genius arose, and devoted his attention to the writing of tone-poems, such works might be of enduring vitality. But one may be positive that the vitality would depend upon the quality of the music intrinsically, and not upon the underlying programme, which is more apt to irritate than to enlighten all except the most empty-headed and shallow.

In Richard Strauss, the present arch-exponent of the tone-poem in the sense in which I am now using it, we find a composer whose musical ideas intrinsically are unsatisfying. His melodies are either trivial, or else bombastic, and one is quite incapable of taking either seriously. His efforts remind one of the daily journal which we peruse only to cast aside—a mere sensational commentary on human affairs—not a high and *enduring* suggestion of the ideal.

His works excite curiosity far more than admiration, and the æsthetic impression which they leave on the musical mind is in the highest degree unconvincing.

Judged from a *musical* standpoint, his tone-poems are dull, and his extraordinary lack of the sense of proportion, and of the sense of humour, leads him to make the most deplorable errors that one can well conceive in connection with music.

It is not difficult to prophesy that we shall not hear a great deal more of Richard Strauss's music, and precisely for this reason: he has *resolutely ignored the limits of artistic expression*. "For me," he says (and we may earnestly hope, *only* for him!), "absolute beauty or ugliness does not exist in music. What is truly and sincerely felt, and then faithfully reproduced, is beautiful." Such a doctrine is rightly dubbed by Professor Niecks "pernicious."

How can we have any system of ethics unless we distinguish between what is good and evil? How can we have Art unless we have the absolutely beautiful, as distinguished

from the absolutely ugly? The idea is an anomaly, and hardly worth contradicting. I am positive that Art without permanent criteria is an absolute impossibility, just as much as ethics: I go further, and say that the same law governs both, though differently expressed.

When we talk of Music and Musical Art, what do we precisely mean? We have already seen how Richard Strauss defines beauty in art. It is the "faithful reproduction" of what is "sincerely felt." The difficulty of accepting such a position as this need hardly be pointed out. The terms "sincere" and "feeling" are purely relative to the individual. What Richard Strauss may be pleased to think *he* "sincerely feels," may be banal nonsense to a differently constituted musician.

If we look at the question from a broader and therefore more scientific point of view, we shall find in the art of music, as we have learned to think of it, the steadily organized analysis and synthesis of beauty and the careful elimination of ugliness in relation to sound from the earliest development until quite recent times.

The problem that confronts us is the "extension of content," by the admission into so-called music of deliberate and unmistakable hideousness without shame or reserve, instead of making earnest and persistent efforts, at *all* costs, to resist what would have not long since been regarded as an impertinent intrusion.

For any composer to make out that the faithful reproduction of his individual feelings, independently of permanent criteria, is true art, is a mere assumption of superiority to traditions and ideals which is perilously near to empty bombast.

But we live in a free-thinking age—an age of denial and of destructive criticism so-called—and it is inevitable that music, in common with other branches of human thought, should suffer onslaughts on its elemental foundations. As individuals and nations inherently contain in themselves the seeds of decay (*αὐξησις καὶ φθίσις*) which, sooner or later, bear fruit in the light of history, so it would seem that Art, *if* it is only to be a reflection of mere vital processes, must likewise degenerate in the natural sequence of causes and effects.

This is the historical point of view, and there is much to support it. Unquestionably, Art—if it only follows the phases of human deterioration—becomes a degenerative product. Under such conditions there would obviously be no such thing as limits to expression, either in music, painting, or any other branch soever.

The precise stage at which any art begins to decay seems to me to be that at which it abandons the cult of the exclusively beautiful, and allows the extension of content by

the admission of the unbeautiful. Art which deliberately deals with things not actually beautiful, cannot be classed any longer as real and pure, however faithfully it may reflect such things. "Not every ugliness," says Professor Niecks, "is admissible in music." "But," I ask, "is any ugliness admissible in music"? I venture to say that music which is tainted with ugliness is not music at all. Richard Strauss is reported to have said: "What we consider dissonance to-day may seem smooth beauty to some of those who will come after us, or appear tame and pallid to others." We see the truth of this proposition illustrated in the works of such men as Debussy, which almost attain the limits of the possible in the matter of dissonance and disintegration. But stringing sounds together after this fashion is not musical composition in the correct sense. It is the most outspoken "reversion to type" that one could possibly cite. What, one wonders, is the fascination that compels men to destroy what has been built up at such cost of care and patient labour? The work of men who gave up their lives, health and prosperity to the formulation of ideals and canons of true beauty, by the patient elimination of ugliness, is very rapidly thrown into the shade—but only for a brief moment—by the outlandish utterances of demagogues and decadents. But we may rest assured the life of their productions will be very brief; the failure of such experiments as ignore limits of artistic expression is absolutely assured.

There are two things which are absolutely indispensable to music which is to endure. One is "Form," the other is "Beauty," and both represent certain stages in the evolution of the mind of man towards the appreciation of eternal verities which are the object of all organized, conscientious mental effort in Art as in other departments of human energy. It is absolutely certain that nothing of an enduring nature will result through the cult of "formlessness." It is equally certain that mankind will not tolerate, so long as it is of sane habit, the cult of ugliness.

I think there can be no doubt that we owe very much of the more outrageous elements in modern music to destructive criticism and its consequent lack of reverence. Much of the treasures that we as musicians value most highly were based not only on reverence, but on sober piety as well. In one of his essays, Schopenhauer speaks of reverence as the "lowest grade of Teutonic-Christian stupidity." If there is to be no reverence, it logically follows that ideals cease to exist automatically. Can Art exist without ideals? Surely the whole idea is a contradiction in terms. If Art abandons ideals and merely becomes a reflection of vital processes in various stages, even of decay or demoralization, as, for instance, when it is used to illustrate the story of "Salome"

or "Don Juan," then, indeed, is it fallen from the high estate wherein once it reigned. If Music is indeed to be relegated to an atmosphere of absolute lawlessness, both as regards its technical content and its moral connection, then the reasons will largely be found in the teachings—should we not say "mis-teachings"—of such terrible prophets as Schopenhauer, Haeckel and Nietzsche.

What has always been the degrading element in music has been the degraded human element with which it has been forced into connection. There is often in human nature so much that is base and undesirable, that one vainly regrets the large use of music made to reflect it. Music must surely be degraded if it is used in connection with degrading emotions. Beethoven sounded the right note when he adopted a puritanical attitude in relation to the subject matter of opera, for it is opera above all other forms that has been responsible for trailing music through the mire of undesirable associations.

When we consider critically the entire range of music as it to-day lies before us, we seem to see it divided into "planes" which are sharply distinguished one from another—by what?—by degrees of reticence, or reserve, or reverence for certain ideals of conduct, whether religious or merely ethical in character, which, as time passes on and the revealing page of history is unrolled, seem to become more and more visionary and unreal.

If John Sebastian Bach had been "Haeckelian," we should assuredly not have the "St. Matthew" Passion to-day. Had he been a disciple of Nietzsche, where would have been the goodly array of Church cantatas which are among the jewels of our treasure house? Again, would not the world have been poorer if Handel's "Messiah" had never been written? Are we prepared to admit that we could dispense with the church music of Palestrina without detriment or regret?

I have quoted three instances of music, based upon a definitely religious belief without a shadow of compromise with regard to either content or treatment. No serious critic, I think, will be found to deny that such music represents the highest plane of the Art and science of "Tone" in respect of purity and restraint of idea *and* of idiom.

In modern days students of the "German Requiem" of Brahms, or of the "Stabat Mater" of Dvorák, will find little to criticize on the score of lack of restraint either in emotion or technique. If we cannot in our inmost hearts place these works on the same lofty heights as the great religious masterpieces of Bach or Palestrina, we shall gain vastly by analysing the exact reasons for which we make any distinctions of degree.

We must, I think, admit without prejudice that many of the greatest masterpieces in music have been the fruit of definite "religious" ideals, and that the emotional restraint of the central idea has been translated by means of definite æsthetic restraint as regards the entire technique of composition; in other words, in this "plane," which we accept as the highest by general consent, the limits of artistic expression have never been exceeded in the slightest degree.

Here, then, we may sum up the conditions of such accepted masterpieces in music: A sincere belief in a genuine ideal of life and conduct interpreted with an intimate restraint in the very minutiae of artistic expression. It is not necessary to point out that very indifferent music may originate on a religious basis so-called. Sincerity and self-criticism are even more essential in this than in any branch of Art; otherwise, disastrous results are certain to follow. Such, for example, is certain to be the case if the "dramatic" is for a moment allowed to outweigh the "central" point of view. This naturally illustrates the axiom that the limits of artistic expression are in *any* case strictly relative to the precise material which is under treatment. As the truly religious life is the highest form of human self-abnegation, and self-realization thereby, so we can fully realize that music which reaches that lofty, lonely, plane of thought must also be in the deepest sense self-restraining, self-critical, self-repressing. It has been said that abstract music makes an appeal to the emotions which is "vague" and "indefinite." Up to a certain point there is "indefiniteness," but after that, emotional distinctions are as clear as daylight to the truly critical mind; not, perhaps, at a first or single hearing. Very few people can grasp the content of any composition under such conditions, and we must never forget that only genius can fully understand genius in all Art, but above all in musical art, the most abstract of all. Before, however, we can arrive at any definite criterion with regard, say, to the consideration of the quality of religious music in relation to its material, we must have some sort of idea of what precisely makes for weakness and sentimentality in *all* music, as opposed to saneness, virility or reserve.

The three chief elements in music are: firstly, rhythm; secondly, melodic outline; thirdly, harmony. Therefore it is obvious that all results in music, of whatever kind soever, must depend on the handling of these materials, either individually or collectively. There may be a very clever manipulation of "tone" without reference to any rhythm, any definitely melodic outline, or any harmony in the correct use of this word; but this cannot be included under the head of musical *composition*, the first condition of which is, and always will be, organized structure. "Formlessness," "chaos," whatever

it may be named, is entirely out of the question in relation to musical composition in the true sense of the word.

The soft tuning-up of an orchestra does actually produce a most agreeable effect on the minds of many people; but we shall hardly be prepared for that reason to include it under the heading of "Music." For this style of tone manipulation, which may produce highly pleasing mental impressions, we need a new word. Years ago I heard a Siamese so-called orchestra, which produced wonderful sounds like the murmuring of bees, or the sighing of trees, but it never occurred to me that such could be called "music" in the sense in which we employ it.

Let me now, following the Aristotelian method, cite a few instances of acknowledged sentimentality in music, and proceed to examine the questions entailed.

I remember hearing an eminent violinist inveighing in no measured terms at the sickly sentimentality of certain later works of Schumann. Another musician will be heard to condemn the same qualities in some of Mendelssohn's work. A third will grumble at the same in the first movement of Tschaiikowsky's "Pathétique" Symphony, or the slow movement in the E minor, or in Chopin's G minor Nocturne. To another the Prelude to "Tristan" is anathema maranātha. I am not quoting irresponsible critics. These opinions emanate from thoroughly well-equipped professional musicians as the definite expressions of their honest and unbiassed opinion.

Can we "isolate," as it were, what makes for this element of weakness and sentimentality which is so abhorrent to many?

As we sit and listen to any symphony by Tschaiikowsky, as compared with one of those by Brahms, we fully realise without effort that we are in an entirely different atmosphere altogether. It has been said of Tschaiikowsky that he introduced a "wail" into music. Nothing approaching to a "wail" as connoting emotional *excess* can be found in the music of Brahms.

Now, can we analyse the actual technique of sentimentality in music? To a certain extent, I think, we can do so. In the first place the "movement" is languid; strongly marked rhythmic figuration and the subdivision of pulses are conspicuous by their absence. In the melodic outline a curious symptom is often noticed. I mean its delay or sophistication by means of the *slow appoggiatura*, retardation, or similar device, which is greatly abused. The more sentimental and hyper-emotional the music becomes, the more prominent becomes this slow appoggiatura, until the device itself becomes *too* transparent and the listener is filled with the disappointment which I have already cited. I honestly believe that no technical detail represents a more insidious æsthetic evil than

this slow, halting "grace" note, which would seem to echo some weak, halting habit of mind far removed from practical sanity. I can only speak for myself; but to take two instances, the prelude to "Tristan" and the slow movement of the Tschaiakowsky E minor Symphony produce upon my mind the effect of a deplorable over-stepping of proper emotional restraint. To me they convey the idea of "ill-balanced" music, emanating from "ill-balanced" minds. A course of such music, I am convinced, would make anyone take a very gloomy view of men and things generally. And the key to the device by means of which our souls are so mercilessly harrowed is always this slow *appoggiatura* which permeates so many phases of modern music with its influence, so destructive alike to melodic and emotional beauty in the highest sense of the word.

The nearest practical *conception* that I can suggest in connection with any *appoggiatura*, quick or slow, is "hesitation," first cousin to indolence. Those who care to trace out the history of the *appoggiatura* from the time when it was a mere insignificant ornament, to later days, when it becomes an active agent for emotion, will find a very fruitful subject for their research.

Of course, the matter of rhythm is immensely important in relation to proper expression in music. It seems almost incredible, yet it is a fact, that Gounod selected a definite valse rhythm of a languorous kind as a rhythmical groundwork for some of his most solemn religious subjects. Can there be any question that in such a case he overstepped the limits of the artistic, even if we leave out of count those curves of melody over-sweet which appear alike in the most sacred and the most trivial of his themes? Strongly-marked rhythms, suggestive of dancing or marching, for example, are absolutely out of place in the treatment of religious ideas, I mean *genuine* religious ideas. Above all, the slow valse rhythm which so often figures in our hymn books, has a most marked psychological effect which certainly does not make for *earnest* endeavour in things spiritual.

When we speak of "sugary" music, we imply a lack of artistic self-restraint—in other words, a *limit* is set in "melody" to "artistic" expression—and we know perfectly well what we mean by "sugary" melody; we mean melody which proceeds too smoothly, and is, in short, a reflection of mental and physical *Indolence*.

Indolence, too, appears in the "harmonic" treatment which lacks what may be called a proper "angularity," and is fond of melodic movement over a "stagnant" bass, whether such be of short or of long duration. Indolent melody, indolent harmony, indolent rhythm, are what constitute *sentimentality* in music. It is this element in music which so faithfully

reflects the *hedonism* which perpetually baffles the philosopher on the one hand and the critic on the other. The history of mankind is practically *always* a gradual conversion to mere hedonism. Now, hedonism is practically the fruit of indolence, of which sugary sentimentality, whether it be pessimistic or otherwise, is nothing more or less than the reflection or expression.

The more hedonistic and indolent your "society" becomes, the more it will resent the virility of Brahms, or Beethoven, or Bach, and the more it will revel in the music of those who have "lived" and looked at life in a very different spirit.

A very painful phase in recent musical development is the influence upon it of neurotic conditions in the unfortunate composer. This is an elaborate question, but it undoubtedly has a great importance if we are to understand the phenomena of musical evolution.

It may perhaps be said that neurosis almost as much as anything is responsible for the extravagances of every sort—formal, thematic, material—with which we are so painfully familiar to-day, and which the careful artist must sedulously distinguish from Art *progress*.

The process of musical evolution, if we consider it historically, is somewhat as follows:—For many generations musicians occupy their best energies and give up their lives in an effort to arrive at and formulate laws in musical Art—formal and æsthetic. No sooner are such laws apparently perfected, and mankind begins to enjoy the fruits of years of patient labour in the masterpieces of such as Beethoven, than reaction sets in. The one idea that fills the air is "emancipation," as though law and form in music were its bane instead of its very essence. In the light of history, the two greatest reactionaries that *first* meet our notice are Schumann and Berlioz, both men profoundly influenced by the "literary" aspect of things in relation to music, both men of profoundly neurotic habit, if we may trust their biographers. We must very carefully distinguish in our studies of music between reaction and genuine reform. We are constantly and painfully familiar with reaction against law and form—indeed, against *all* artistic limits whatsoever in music. Such reaction is more akin to anarchy than to genuine progress.

In this throwing off of restrictions of all kinds in musical Art we see a process very closely akin to the steady development of hedonism as the creed and cult of humanity in its reactionary phases. "Reaction" in music is not always a reaction against mere *conventionalities*, it is often a rebellion against well-approved principles arrived at by much toil and sorrow. We can think of two instances of reaction—those connected with the names of Gluck and Wagner in operatic

art—which in every sense made for operatic reform ; but we can call to mind other instances of reaction which can only be termed destructive in their processes and ultimate issue.

Let us now endeavour briefly to enumerate and classify some of the more obvious "limits" of artistic expression in relation to Music. The first limit, I think, about which there cannot be any reasonable doubt, is that concerned with crude realistic imitation which is simply inadmissible. As one listens to the battle-music in Strauss's "*Heldenleben*," one is filled with wrath. Let me quote the words of a recent critic:—"As to this Battle section, I can only call it an 'atrocity.' Taking harmony in the most extended sense that is possible, it still remains a thing outside the limits of which Strauss's battle-picture lies. It therefore fails altogether to carry on the progress of music towards greater articulateness. It is not music, and does nothing whatever for music. It is a monstrous excrescence and blemish—a product of musical insanity, bearing no trace whatever of that genius which produced the lovely and perfect '*Tod und Verklärung*.'"

Professor Niecks says in the same connection:—"In this battle scene Strauss treats dissonance as independent, self-sufficient ; and the unavoidable result is *noise*, not *tone* ; a charivari, not music ; indeed, nothing that even by the greatest stretch of the imagination can be called music. The effect is certainly realistic ; but, Cui bono ? What Art-lover is the richer or better for it ? Where is its æsthetic justification ? Who wants a realistic reproduction of discord, unrelieved by harmony—ugliness, unrelieved by beauty ? Not the sane and healthy." "Besides this specially glaring and specially outrageous case of misapplication of genius and maltreatment of a noble art," he adds, "we meet with innumerable objectionable cases of a milder and more passing nature, with things that cannot or ought not to be expressed, with ways of expression that are not in accordance with the nature of music, which must obey the laws of dissonance and cannot very well do without tonality." Such abuses, as I have said, fill one with rage. When one listens to one of those absurd "Storm" fantasias which are popular in Swiss organ recitals, one is filled with pity for anything so puerile in conception and execution. Such things, we feel, are altogether outside the pale of serious criticism. We may confidently say that the nearest approach to realism permissible in musical art is just "suggestion," as we find it in the song accompaniments of Schubert. The rhythmic measure in the "*Erlking*" is illustrative and acceptable in the same degree that the unutterable "*rat, tat, tat*" in the "*Heldenleben*" goads the nerves to frenzy. *Realism* in music may be defined as a misapplication of means attempting to interpret the concrete in terms of the abstract.

A second limit, which is far more difficult to define, relates to untrammelled emotion in music. There is no difficulty in distinguishing between *glad* music and *sad* music. The "moods" are obvious; and, just as we draw a sharp distinction in daily experience between degrees of emotion—as, for instance, between restrained sorrow and black despair—so is it unquestionably in music. Pessimistic and neurotic music is therefore just as much a possibility and a reality as pessimistic and neurotic literature may be.

Music is legitimately employed to reflect restrained sorrow, or even melancholy; but we must, I think, if we be true artists, draw the line at the lugubrious ululations of the hopeless pessimist, who can see nothing good in a world of woe, and whose chief mental food is his own ill-balanced imaginings.

To perpetually harbour morbid thoughts and ideas is forbidden by elementary morality. So, too, to reflect morbid emotions with the unmistakable fidelity of which we see far too much nowadays in music is *ἀνάθεμα* to the "artist." The musical composer bears indeed a grave responsibility as to the message which he conveys to an expectant world. Is that message to be one of hopeless despair, or of true joys, true sorrows, and true hopes of a victorious good? We are all familiar with instances of what we feel to be morbid music—music which, as Professor Niecks puts it, reflects "things that ought not to be expressed." And it is a disturbing thought that the composers of such music showed greater or less symptoms of mental disturbance or neurosis. It is very fashionable to decry the "pathological jargon" of Nordau, and to proclaim it as unscientific in kind and degree. The more closely, however, I go into the question of what is morbid in Art the more I am convinced that Nordau was on the right tack, and that morbid Art springs from diseased nerve-centres. By their "works" ye shall know them; conversely, By "themselves" ye shall know their "works." The physiological symptoms of cerebral degeneration are too well known now to elude observation. One of the most obvious—alternations of exaltation and excitement with profound depression of mind—can frequently enough be exemplified by students of musical biography.

I cannot help quoting a short passage from one of Adolf Jensen's letters to illustrate the *tremendous* objective importance of the effect of highly emotional music upon a highly sensitive brain. This may help one to realize that such music may influence even a normal brain in a very undesirable way. No thoughtful musician who happens to be a teacher will fail to appreciate the vast importance of this consideration, nor will he indulge the youthful mind with a surfeit of such mental nourishment, however strong

the craving for highly emotional music may be in the young.

"In my present condition," writes Jensen, "Wagner is unfortunately entirely excluded; his music raises me absolutely to the utmost height of pleasure, after which, however, follows a long-continued depression." Later on, Jensen refers to the "Nibelungen Ring" as the greatest musical event since the creation of the world, and says: "As I can hardly read a pianoforte score of Wagner without getting into the most violent and dangerous excitement, I have, in consideration of my total incapacity, long accustomed myself to renunciation and resignation."

Tolstoi has called music the most "subtle lust or the senses." In the matter of hyper-emotional music in its relation to the human mind we have much food for profound reflection. From the educational point of view, it is of absolutely prime importance.

A third limit relates to what may be termed, for want of a better word, "Freakishness" in music—by which I mean the deliberate adoption in musical compositions of what is ugly or eccentric. If we trace out the evolution of some arts, do we not see a gradual process of the formulation of the canons of beauty—succeeded by the cult of absolute ugliness and perversion of idea and technique? Now, *if* it is correct to state that Debussy has taken music to a higher plane or scope of expression than any before him, we must obviously admit that he is following laws of development which are irresistible as time itself. Certainly, symptoms of disintegration appear sooner or later in every Art; alas, that it should be so! But this is no sign of progress—it is nothing more or less than decay. The *αὔξεισις*, in short, has been followed by the *φθίσις*. Any composer who is *deliberately* "freakish" adopts a "pose," and should be regarded accordingly. If, on the other hand, he is *unconsciously* "freakish," he must be judged in the same way as other irresponsible people. Meanwhile, the damage done to Art is well-nigh, if not entirely, irreparable. The great music of the past has been built upon sanity, self-respect and often sober piety as well. Certain rules, in short, have never been transgressed; certain limits never exceeded. "Freakishness" in Art must be classified as a disease. Even if we grant that decay and disintegration must sooner or later appear in contemporary music which reflects the spirit of a decaying vitality, still the true artist will serenely ignore such phases or products. He will dwell in the treasure-houses of the truly great and the truly pure, raised upon the foundations of absolute rule, absolute limit.

When one considers the vagaries of the musical iconoclast, realist, hedonist, pessimist—all these phases with which we

are only too familiar to-day—one is almost tempted to exclaim with the old Latin poet, in a mood of desperation :—

Nil admirari prope res est Una, Numici,
Solaque quae possit facere et servare beatum.

Horace Ep., Book I., 6, 1.

From all such phases the true artist will dwell apart, keeping always before the eyes of his soul the ideal beauty and ideal truth which are the essence of pure Art—Art which is far, far more than a mere reflection of vital processes, and is an echo of the eternal.

DISCUSSION.

THE CHAIRMAN.—Dr. Bellairs in his paper has given us a good deal of food for thought. There is no doubt that he touched the point very accurately when he said that the great cause of the tendency which he deplores is the lack of reverence which is noticeable in our day, not only, I fear, in the realm of music, but in many other departments of human activity. I quite agree that the movement is a retrograde one. Anyone who seeks to achieve a success of curiosity cannot reasonably expect his work to be of an enduring character. I was also quite in agreement with what he said about the invalidity of the plea that what is true to nature is necessarily justifiable as a reproduction. Ugliness exists in nature, but it is not the proper sphere of Art to reproduce unredeemed ugliness. It is sometimes said in justification of dull passages in the works of composers that there are dull passages in life, and therefore such passages are not out of place. I do not think that is a conclusive argument. What should we think if a painter were to paint a strikingly faithful representation of a dustbin? A dustbin is a very useful article in its place no doubt, but it is quite unworthy of the talents of an artist. I think much of this movement is a mere exaltation of eccentricity. A literary writer, especially a writer of verse, is bound to follow certain canons and to adopt certain recognised forms, and anything like a wide departure from these forms is regarded as obscurity or eccentricity of an unjustifiable degree. And there is no reason why similar limitations should not be applicable to the musician. It seems to me that many of these eccentricities are mere expedients to hide a lack of inspiration. After all, it comes to this: there are two elements which constitute

the great sources of interest in music—beauty of form and beauty of feeling. Both must be present in all good music. In the old classical school the form was the more prominent; in the romantic school feeling had the upper hand. But if any composition does not possess these two elements in some considerable degree it is itself condemned by their absence. I look on these reckless innovators as playing a part in Art somewhat analogous to that of the anarchists in politics—their policy leads nowhere. There is only one point in which I do not quite agree with the lecturer, and that is in his attributing so much to the rise of Opera. Although fault has been found with the writers of opera, I do not think they should be charged with having contributed specially to this result; for opera least of all forms of composition is tempted to take music out of its proper sphere. It has the advantage of costumes, scenery, libretto, and so on, and although I agree of course that a composer may attempt too much with his score in opera, yet I do not admit that this is the sphere where realistic effects are most readily abused. The remark with which Dr. Bellairs concluded, when he said he considered the proper limit of artistic expression was not delineation but suggestion, seems to me to sum up the whole matter. Suggestion, if delicately given, is delightful. We see it in so serious a work as Mozart's Requiem, and I quite agree with the lecturer that that is as far as the composer can go in conveying an idea without passing outside his proper limits.

Mr. GILBERT WEBB.—It is good to hear anyone speak up for law and order in these days, for undoubtedly modern tendencies are destructive; but at the same time, as I listened to Dr. Bellairs's paper, I was conscious that if his opinions were strictly adopted they would shut out all progress. It frequently happens that development is preceded by a period of disintegration; but it is only for a period, and from the ashes of purification there is certain to rise a fresh order. While sympathising with the lecturer's views, there was a good deal with which I found myself at variance. With regard to Richard Strauss's works, I do not see how they can be described as dull. They may contain certain passages annoying to many listeners, but decidedly they keep people awake. Time alone can prove whether Strauss's music will endure. His later symphonic poems most decidedly show predilection for extravagances, but his earlier works may now be said to be understood, and I think will acquire a permanent place in public esteem; in fact, "Don Juan" and "Till Eulenspiegel" are already established in public favour. Dr. Bellairs's definition of true Art being a faithful reproduction of what is really felt by the creator is admirable, and exactly expresses the animating principle of the great

masterpieces. If our living composers expressed more truly what they really felt, I believe their lot would be happier. With regard to the beautiful in Art, it should be remembered that the ideal of beauty changes and also varies with individuals. Mozart had one ideal, Beethoven another, and we have a different ideal of beauty now. We demand greater truth of expression. It is now held by many that the perfect form and perfect ideal do not reflect nature. Music in France at the present time is exhibiting some curious phenomena. The disciples of Debussy regard the old masters as antediluvians, but the followers of Ravel regard Debussy's works as old-fashioned. The last-named composer dismisses all melody, form, and all the laws of harmony, and only seeks to produce what is called "atmosphere." This, of course, is a valuable element in music, but it can no more exist without structure than clouds can be formed without the existence of a world. As to the statement that all the greatest works have been produced under deep religious feeling, this is of course because we cannot go higher for inspiration than the consideration of the immortal, and a man who writes on such a subject must give out the best that is in him. At the same time, however, there are other days in the week than Sunday, and it is the business of Art to reflect the spirit of each. It always has been so, especially in music; moreover, the truly religious life now is very different from what it was in the Puritan days. Judging from the popularity of the Prelude to "Tristan," and Tchaikowsky's fifth and sixth Symphonies, and the deep esteem in which they are held by the majority of musicians, it is obvious that these works do not appeal to the lecturer as they do to the people. The Prelude is distressing because of its intensity, but it is a wonderful expression of ill-fated love finding relief only in death. Of course we all agree that crude imitations are utterly out of place in music. It is always the suggestion that impresses, not pure realism. That our young composers should evince a predilection for morbid subjects is somewhat unaccountable, because I take it that as a body of men there is no more manly set of fellows. It is pleasant to notice, however, that a healthier taste is becoming apparent. It should always be remembered that composers who have striven to expand their art have always been adversely criticised by their contemporaries; but it is only by the efforts of experimenters that development is achieved, and I think it cannot be denied that although Strauss has written some excruciating passages which cannot be called harmonious, he has yet increased the expressive power of music as a language.

MR. COBBETT.—If I must say a word about to-day's lecture, it is that I always feel profoundly depressed when I hear

music which I love very much, attacked. One need not be a neurotic to appreciate the symphonies of Tschaiikowsky, the later works of Schumann, still less those of Berlioz, full as they are of intensity and strength. I even think that it does an injury to Art to condemn such masterpieces, for which modern music has no counterpart. It is, however, not a new experience to me. I have often sat down to play chamber-music by some composer who was not a Beethoven nor a Mozart, but which yet contained some very lovely passages, and had to listen to the strictures of some musician present who had not a word to say in its favour for some similar reason to that adduced by Dr. Bellairs; and yet I have played the same work another evening with or in presence of excellent musicians who have enjoyed it intensely. I cannot think any good is done by such destructive criticism. Gounod's music may be sentimental, but it is a sentimentality which I am sure we all have felt in our time, at any rate as regards his "Faust" music. I do not care much for his Masses. For church music I think Dr. Bellairs's code entirely applicable. I do not think that Strauss is quite as formless as Dr. Bellairs suggests. His chamber-music is symmetrical, and even his tone-poems are in sonata form. What I entirely condemn in the latter is their ugliness; and I also feel that his themes are decidedly banal. But he is a virile man, and, as Mr. Webb says, he has helped to make history. That anyone in his senses can suggest that Strauss will take the place of Bach and Beethoven I cannot think. Once more I venture to say that destructive criticism is to be regretted. I would like to see its place taken by appreciative criticism where possible, by the pointing out by musicians of the *beauties* rather than the defects of the greater and lesser composers for the benefit of the layman, and to help him to enjoy.

Mr. STATHAM.—I cannot help thinking that we have come to a point where the art of instrumental music has said all that it has to say. We are now in a time when an effort is being made to get something more out of an Art which has run its course. There is a forgetfulness of the abstract quality of instrumental music; an attempt to make it say what only literature can say. That music can express nothing definite is really its glory, because it expresses that which cannot be expressed in words. As Mendelssohn said, when asked the meaning of one of his "Songs without Words":—"The meaning is the music itself." I felt entirely in sympathy with the greater part of Dr. Bellairs's lecture; but he used the words "absolute beauty." Have we any standard of absolute beauty? We can feel it, but we cannot say exactly what is beauty and what is ugliness. I suspect that Palestrina would have

thought some of Bach's harmonies and progressions exceedingly ugly. Dr. Bellairs's definition of music as "organized structure" pleased me much. As model examples of organized structure I should include Mozart's symphonies as well as Beethoven's. I think his three leading symphonies are perfect in this respect: there is not a detail in them that has not reference to the whole. Beethoven's work is not always quite so pure in this respect; he sometimes drags in passages the relation of which to the whole composition is not very obvious; and one thing I wish he had never done—his materialistic representation of "discord" by the actual harsh clash of notes at the commencement of the *finale* to the Ninth Symphony. Such a materialistic representation is out of place in the realm of music, which should suggest only abstract ideas. I agree also as to freakishness in music. Dr. Johnson remarked once that "nothing *odd* will do for long": it is as true in music as in literature. There is a fine idea in Milton's short poem, "At a solemn music," where he expresses the wish that we on earth may rightly answer the harmonies of heaven:—

"As once we did, till *disproportioned* sin
Jarred against Nature's chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord."

Here Milton, using music as an illustration of spiritual things, regards sin as that which is out of proportion with the true order of the universe. So faults in music are passages which are out of proportion to the whole, or to the general construction of the passage. That is the great difference between the classical compositions and those sentimental works to which Dr. Bellairs referred—they lack the sense of proportion. I have been hearing some of Strauss's music, of course with a certain interest; but I think such a thing as "Till Eulenspiegel," with a drop from a high G to a low G flat, to show the moment when Till was hanged, is a sheer degradation of the art of instrumental music; it is taking all the poetry and dignity out of the Art, and making it a poor sort of plaything. I cannot see that such work can represent "progress" in the Art. People are too much bitten in these days with the idea that Art must be what they call "progressive." Science is necessarily progressive, because science deals with facts, which are continually accumulated to our stock of knowledge; but Art deals with ideas, and there is no certainty that the ideas of one generation are superior to those of its predecessors. There may be progress in execution, in making of instruments, in the discovery of new effects in orchestration, &c.;

but it does not necessarily follow that there is progress in musical ideas and in power of composition. Speaking generally, I had great pleasure in hearing Dr. Bellairs's paper, because I think he has said some things that very much needed to be said.

DR. BELLAIRS.—I thank you very much for the kind way in which you have thanked me for what has been a very pleasant task. Out of the many and various points raised in the discussion which followed my paper, I must endeavour to answer one or two questions. When I said that I thought Richard Strauss's music was dull, I did not mean to say his *methods* were dull; I meant to say that to me his *melodies* were dull and unsatisfying. Take the "baby" theme in the "Sinfonia Domestica," or the leading *motif* in "Don Juan." They are very poor tunes at best, and to me they are emphatically dull. To me, music which embodies dull melodies is dull music, however much it may bristle with sensational effects. With regard to the question of sentimentality and its technique in music, everyone knows that Beethoven made the most wonderful use of the "slow appoggiatura," yet with what care and restraint. It is when we hear it occurring at every second beat or so that we become satiated—nay, nauseated. At last it degenerates into a mere device of technical commonplace of which we tire ere long. It is quite easy to detect sentimentality in music, and to see that it does not make for what is truly great in Art. I fully agree with what Mr. Statham says about progress in Art. Progress of some sort must in the nature of things be possible at all times. But what I want to ask is, whether music is to acknowledge *limits* of any sort or not; and whether, if certain limits are very frequently transgressed, there is not a *physiological* reason for it which in turn becomes a *psychological* one? It is a very difficult question, and I am painfully conscious how inadequately I have treated it. Still, it is by far the most interesting question relating to all Art. We can never be too careful in tracing the connection between the "concrete in experience" and the "abstract" in Art, especially musical Art.

THE CHAIRMAN.—I should like to say how very pleased I was to hear what Mr. Statham said as to there not necessarily being progress in musical Art. We do not look for progress in architecture, sculpture or poetry. I was glad also that he had the courage to accuse even the great Beethoven of irrelevancy. It seems to me that, taking inspiration for granted, the best music is that which contains the least irrelevancy. Relevancy is a very important criterion in music. Discords, for instance, are proper and useful, but are only relevant when they are related to concords. There is a certain confusion of idea in the use of the words

sentiment and sentimental. One consideration that I always console myself with is this: those forms that do not bear the test of experience are ultimately abandoned, and we come back to the older and more classical forms, just as in literature and politics and other forms of activity. Something disappears, and something that was in existence perhaps many ages before comes in its place.

(A vote of thanks to Dr. Bellairs was then passed.)

FEBRUARY 18, 1908.

THOMAS LEA SOUTHGATE, Esq., D.C.L.,
VICE-PRESIDENT,
IN THE CHAIR.

THE VAGUENESS OF MUSICAL NOMENCLATURE.

By F. GILBERT WEBB.

My object in appearing before you to-day is to secure a discussion that may lead ultimately to greater definiteness in musical nomenclature. On a subject in which so much uncertainty exists, there must be both vagueness and diversity of opinion, and I hope that, however trivial you may deem your own ideas on this matter, you will not hesitate to express them, for "in the multitude of councillors there is wisdom." For my part, I trust I shall be able to say something sufficiently irritating to cause you to rise, if not in your wrath, at least to contradict me.

Before such an assembly as this it would be superfluous to bring forward any evidence that music is a science, and that every science, with the unhappy exception of music, has its technical terms and definitions clearly defined. Precise meanings of technical terms are recognised as an absolute necessity to avoid misunderstanding and secure progress; and this being generally admitted, it follows that equal clearness of understanding should prevail in the technical terminology of music. At the present, however, so great is the uncertainty as to the meaning of terms most commonly used, that it is impossible to discuss the fundamental principles of the Art without there arising more or less confusion or misapprehension.

I venture to think that the consequences of this vagueness have far more disastrous consequences than is commonly supposed. I believe that no little of the imperfect comprehension of fundamental principles, amongst students and

young artists, resulting in faulty phrasing and want of significance in performance, are attributable to the double or triple meanings of the terms commonly employed. Want of significance is the most common fault, and the reason why so many artists sing and play unimpressively, and consequently do not attract the public. The actor and actress "get across the footlights," to use a theatrical expression, by the study and adoption of certain clearly-defined laws of elocution, and exactly the same laws hold good with regard to instrumental playing and singing. But you cannot set out any rules or laws so long as you employ terms or words which have a double or triple meaning.

Now I submit that the most important, least understood, and most misused terms in music are those of Rhythm and Rhythmic.

I need scarcely tell you that the word rhythm holds the record for definitions. German writers have made many attempts; thus Apel (*"Metrik,"* Leipzig, 1814-16) says: "Rhythm is the actual perception of the unity of a succession of moments in evolution"—a sentence which "makes one furiously to think." Herrman (*Leipziger Musikzeitung*) writes: "The principle of rhythm is founded on the reciprocal effect, or on the condition of cause and effect." Hoffmann: "The rhythm, which is in itself pleasing and beautiful, lies in the change of the succeeding parts of time, according to the law of exertion and rest, in which we have again to recognise the more forcible and weaker exertion." Hand, in *"Æsthetics of Music,"* says: "Rhythm is the united sum of different parts of time into a unit." Webster does not throw much light on the matter, and the most satisfactory modern definition to me is that of Ernst Pauer: "Rhythm is indeed the outward manifestation of the inner life."

Before considering this subject, let me remind you that the basis of music is rhythm and melody; that the former represents movement, and the latter some kind of vocal utterance. These two elements, while generally appearing in combination, are, you will admit, by nature distinct, and can exist independently of each other. Rhythm has its pulses and can exist without change of pitch; while melody must have change of pitch, but not necessarily recurrence or regularity of pulse. I would suggest therefore that the words Rhythm and Rhythmic should be used exclusively to indicate *the suggestion of movement in music*, and not to be confounded as at present with phrasing, accentuation, stress, sentence, or period. Rhythm results from accentuation of certain notes in a sentence; but rhythm is not merely accentuation, because not only can accentuation take place without rhythm, but by variation of accent it is possible to destroy rhythm. Still more fatal is it to confound Rhythm with Phrasing.

Phrasing is merely having due regard to the proportionate balance of parts of a musical sentence, and corresponds to the observance of a good reader to the signs of punctuation. Rhythm will dictate the lilt of a musical phrase, but not the end of a phrase. The rhythm of a march continues throughout the piece, but the phrasing can vary considerably. One musical dictionary defines Rhythm as "metre"; but I object to this, because it is a term not sufficiently elastic to be used in a musical sense. Examination of any good setting of verses will show that it is stress or accent, not quantity, or in other words, the perception of rhythm, which affects the composer. We all know Sir Arthur Sullivan's procedure in setting words to music. He first of all experimented to find out how many varieties of accentuation the lines would bear, and only after he had decided on the most effective accentuation did he set to work to invent a tune. I think, however, I have said enough to show the advantages of restricting the use of the word Rhythm to the movement or lilt of the music, *the life-giving element*, and of keeping it distinct from the accentuation and phrasing which pertain to the grammar of music. I would regard rhythm as the spirit, and phrasing as the letter of the law.

Another word—that is used, may I say, with bigamous intention?—is *tempo* or time. Surely this word should be confined to the signification of pace. To speak of Waltz-time means really very little, for the *tempo* of a waltz varies considerably; but if you say waltz-measure, you convey a distinct idea of music having three beats in a bar with the accent on the first. Again, it is vague to speak of triple time and common time, because three or four beats in a bar can be given at any pace, but triple or common measure explains itself. With the exception of signifying a dance of olden days, the word "measure" should be applied solely in its ordinary significance of quantity, and employed to indicate the number of beats in the bar.

Another term that is used with confusion of thought is the word Tone. To the majority, and certainly to non-musical people, tone signifies a certain quality of sound which in itself is indivisible. You can speak of a rich tone or a poor tone, and a certain quality of tone, wherefore I maintain that the term semi-tone, which is used musically in the sense of an interval, is a confusing combination. If semi-tone means anything it should mean half the power of a full tone, just as the child said "he supposed that half-mourning meant that you were half sorry"; but to say that C in itself is a tone, and that from C to D is a tone, is hopelessly confusing. C and D are notes if you like, and a half-note will convey the idea of distance, because note is associated in the mind with a tangible object. On stringed instruments the notes of the

scale are at once perceived to be terms of distance, and a half-note immediately suggests moving the finger half the distance to that necessary to produce the whole note; but the word Tone does not suggest fixed points of distance, for you can produce tones of varying pitch by sliding the finger down the string. It is therefore best to speak of the tone of each note, and to banish the combination of semi-tone altogether.

The terms Scale and Mode should be employed distinctly. The word scale should be confined to its sense of an arbitrary series of notes the character of which is decided by the major or minor mode.

A good deal of confusion arises sometimes from the misuse of the word Key. Putting aside the definition that "the signature of a modern piece of music is the key in which it is written," it would be well to restrict the word key to its significance of pitch. Key-note is an admirable term, but the term "keys" should not be applied to the notes of the pianoforte; you might just as well speak of the keys of a scale. The key-board of a pianoforte is permissible, because each note can become the principal or key-note of a scale, but to speak of the keys of a pianoforte is to confuse sound with substance. The term "interval" should be more used than it is with regard to the distances between notes of the scale, for it conveys a distinct idea to the mind, the only double meaning I have ever heard attached to it being the definition: "Interval—the most enjoyable part of a concert."

With regard to the use of Italian words to indicate pace, I do not for one moment suppose that we shall be able to decide whether the term *Andantino* implies a quicker or slower movement than *Andante*. This is a hopeless problem, because composers have used the word in each sense; but it would be well if it could be understood that henceforth *Andantino* indicated a less slow pace than *Andante*, just as *Allegretto* signifies less quick than *Allegro*.

The other Italian terms are fairly understood, and I do not see any advantage in replacing them by English words, although German and French composers write their directions in their native tongue. It seems desirable that music, being a universal language, should have universal terms, and as the Italian are the oldest and most widely understood, it is more sensible to preserve them. The matter may be reconsidered when Esperanto becomes the universal language. One objection I have to the use of English terms is that they are not well chosen and are often inelegant. Not long since I came across the direction "Go a lot faster."

With the development of programme music has come a number of words borrowed from the sister art of painting.

Now the affinity between colour and sound has long been recognized, and some of you may remember a remarkable performance in the old St. James's Hall, at which various colours and tints were associated with the timbre of different instruments in the orchestra, the corresponding colours being thrown on a screen as the particular instrument came into prominence. The flute, for instance, was associated with pale blue, and the trumpet with scarlet, and cold or warm harmonic effects were accompanied by cold or warm tints. The novelty was too great to permit of judgment being formed whether the significance of the music was increased by these devices, for, as with the recent illuminated symphony scheme, the unexpected call upon the eye distracted attention from the ear. The connection between sound and tone would seem to have its origin in some proportionate similarity of the respective vibrations; and also with the mental association of profundity and darkness, and altitude with light, having a certain correspondence with the slow beat of low-pitched notes and sombre harmonies, and the higher vibrations of shrill tones. Be this as it may, the use of terms used in painting to suggest certain orchestral effects is convenient, and to a large extent achieves its purpose, but at the same time it opens a door to extravagance and possible ludicrous comparisons. The next common term in present use is "Tone-colour," which seems to have ousted the word timbre. There is a tendency to use timbre in the sense of the particular tone-quality of an instrument or of a singer's voice, and by tone-colour to imply the effects of intensity of thought on the singer's voice, or the results of particular combinations of instruments. Thus it is possible to say that a singer's emotion altered the tone-colour of the natural timbre of the voice. If this distinction be accepted, it will prove useful, and contribute to the somewhat limited number of words at our writers' command to convey subtle differences. The term tone-colour being accepted, others of like character cannot consistently be rejected. If we admit tone-colour we must accept tone-painting, which is not very definite in significance when applied to sounds. Another combination is "word-painting," which may be accepted as useful to signify that a musician has endeavoured to illustrate each word rather than the spirit of the lines. Church organists have the reputation of word-painting in accompanying the Psalms, and you may remember the story of the two parishioners severally boasting of the accomplishments of the organists of their respective churches, the one putting the cap on the praises of the other by saying, "That is all very well, but you should come and hear our organist 'make a noise like a dog and go round about the city.'"

We have heard a great deal about Atmosphere of late. The word may be described as the battle-cry of the latest French school, or, more strictly speaking, cult, of which Debussy is credited with being the founder. In Fine Art, atmosphere has a distinct technical significance, implying the haze which gives the sense of distance. The difficulty of judging distances in obscurity arises from the fact that the eye cannot see the intervening atmosphere. This was impressed upon me by taking part in an experimental game of tennis one evening with the courts marked out and the balls coated with luminous paint. It was impossible to tell whether the ball was six or two yards from one. The word atmosphere has also long been used to imply in music, as in the drama and literature, that appropriateness of detail which completes conviction; but the new French cult has given the word another significance, which is perhaps best described as "nebulous," or, to bring it within the experience of us all, "foggy." I have not as yet met with the word foggy applied to modern music, but I submit that it would often be very appropriate. "Lurid" is a term which seems to be changing its meaning, since it is now commonly understood to imply something tragic or flaming; whereas the original meaning of the word was ghastly, or pallid, and when applied in music the synonyms would be dismal or gloomy.

I need hardly say that American writers leave our critics far behind in the employment of terms of painting, and it is because American mannerisms are daily invading the mother country that I have thus drawn attention to this subject. Huneker, one of the most esteemed American critics, speaks of Chopin's Berceuse containing "Modulations from pigeon egg-blue to pale green, most misty and subtle modulations that dissolve before one's eyes, and for a moment the sky is peppered with tiny stars in doubles, each independently treated. Within a small segment of a chromatic bow, Chopin has imprisoned new strangely dissonant colours. It is a miracle, and after the drawn-out chord of the dominant seventh, and the rain of silvery fire ceases, one realises that the whole piece is not a delicious illusion, but a ululation in the key of D flat, the apotheosis of pyrotechnical *colorature*."

With such "peppered" examples before us I think we should be cautious in our employment in music of the terminology of painting. The best of all safeguards is to have the meaning of accredited musical terms clearly defined, and you will, I feel sure, forgive me if in concluding my paper I remind you of its object,—to secure a discussion that may lead ultimately to greater definiteness in musical nomenclature. There is no body so capable of dealing with the subject as the Musical Association, and certainly none whose

decisions would carry more weight. What is wanted is the compilation of a list of terms that would avoid the employment of the same word with different meanings. If such a list were issued by the authority of the Council of the Musical Association, and circulated in our Schools of Music and amongst L. C. C. School and other teachers, there can be little doubt that such a list would be welcomed, and dissipate to a very large extent the vagueness and consequent evils which now exist.

DISCUSSION.

THE CHAIRMAN.—I am sure you will be ready at the end of our discussion to give the usual vote of thanks to our Lecturer. He has said his object was to provoke a discussion. I do not think I remember having heard a paper read here which is so likely to do that; and that is well. In a discussion we may arrive at something of value. Certainly the paper he has read has furnished us with enough matter for discussion to occupy us for a very considerable period. With regard to the sentence with which he concluded his paper, suggesting that the Musical Association was a body which might take the matter in hand and issue a list of authoritative terms, I very much doubt whether our power would be sufficient to secure the acceptance of those terms, whatever sense we may put upon them. This is a very free country, and anybody can use just what terms he likes. It is quite true, as our lecturer said, that in music the technical terms are employed very much more carelessly than in any other arts or sciences. Is not one cause of this the fact that music, though a very old art, is yet to some extent young—still growing? We are constantly contriving something fresh in music, while most other arts, if not exhausted, have at any rate reached the stage where there is not much that is fresh to be achieved. Then music is so cosmopolitan; we have had to accept the forms and terms of lands other than our own, and though the Germans are inclined to discard Italian terms, still the Italian terms obtain; and if people understand exactly what they mean, I see no reason why they should not everywhere be used. But Italian terms have not always been employed in this country. I have seen many pieces by English composers in which the directions are given in English—sometimes very curious English. In Lady Nevill's Virginal Book, now in the possession of the Marquis of Abergavenny, there is a Battle-piece by old Byrd.

It is an extraordinary example of very early programme music, extending I think to about thirty-two pages. If I remember rightly, it ends in a galliard, and that is a French term, but the explanation of the scenes that are represented, such as "Here the Irish cavalry begin to run," are in English. However, if the Italian terms are thoroughly understood, I do not see why they should not be used. Mr. Webb has pointed out that many musical terms are used with very perplexing diversity of meaning; the word *tone*, for instance, may mean a musical sound, it may mean the general character of a piece, it may mean the quality of sound of a voice or instrument, and it may be used for an interval. Mr. Webb takes exception to that; but if we are going to use the word *tone*, and it is understood by teachers that it means a certain interval, there is no reason why we should not use the word *semitone*. However, the word *tone* is undoubtedly used in a very loose way. Then he objects to our use of the word *key*. But I think we should have a difficulty in explaining the signature of a piece of music unless we were to talk about the key. If we are to speak of the keyboard, we must have keys. Would he have us adopt the French term *touche*? The old French verb for playing the pianoforte is *toucher*.

MR. WEBB.—I want the word *key* associated always with pitch.

THE CHAIRMAN.—Then the remarks he made about rhythm are very important. I should like to hear a discussion on that. I have often felt how very difficult it is to define rhythm. His idea of calling it the lilt of the music is novel to me; and I think it is ingenious. The introduction of programme music necessitated the use of several new words. The fact is, that we unfortunate critics have to find new expressions for something that is entirely new to us; and if we do not find the appropriate terms in the vocabulary of music, we have to go to some other art. But the painters are not quite blameless in this respect. I noticed in the Gallery the other day a "Nocture in Brown." It seems the painter must be very much at his wits' end for a name if that is the most appropriate he can find. A Nocturne is a set form of music which is generally accepted, and I do not see why the painters should find its analogy in their art. On the other hand we hear the word *chiaroscuro* frequently used in music; that is an Italian word borrowed from the sister art of painting. Mr. Webb's remarks on tone were certainly very pregnant. But could we not find a more appropriate term for quality? The French *timbre* is, I think, very good, and so is the German *Klangfarbe*; by these we distinctly indicate quality. But many people do not understand what is the reason for difference of tone, and how

it arises from the admixture of the partials of the fundamental; it is very difficult indeed to say what would be the best term. But to my mind the word tone in this sense is a bad one, and I would prefer something else. To a certain extent it means colour, and for a long time the Greeks used the word *χρῶμα* for colour, and it was identified with a certain form of music that we still call the chromatic scale. The amusing example the Lecturer quoted of American copy need not trouble us. We have intelligent men who can write about music in a proper way without indulging in such rubbish. On most of the American papers they do not possess what we call a musical critic. All the young men are so clever that they can deal with a fire, or a murder, or a concert, or anything else. Now I will ask you to raise a discussion on the various points that have come before us. It should be helpful in very many ways.

Dr. MACLEAN.—I am happy to start the ball rolling. Our "knightly" friend the lecturer gives us fifty-two sermons a year in a place where we cannot contradict him. Now he specially asks us to do so. That is a temptation, but I for my part find it difficult, having so little difference of opinion with him. Perhaps the advantages are not all on the side of having clarity in terms of expression; a little vagueness may be the best human vehicle. About accent and rhythm, if by *accent* is meant cross-accent, this is itself merely the setting up of a new rhythm. I am glad that the lecturer speaks in favour of keeping the Italian terms. They are the best available. German words are frightfully vague, and English terms are too matter-of-fact. The Italian terms came from the Latin, which perhaps is not generally known. Early in the 7th century, one of our wonderful Irishmen went over to St. Gall in Switzerland, and founded there a monastery which became the home of all musical manuscripts. In one of these, dated not later than the 9th century, and perhaps as early as the 7th, have been found indications of tempo and dynamic signs exactly like those in modern piano-forte music, only of course in Latin. These are called the "Romanian letters," because a certain Breton monk, Romanus, carried the antiphony of St. Gregory containing them to that monastery. I am afraid that the Board Schools have enough to learn as it is. But there is a certain Technological Dictionary in three languages by one Tolhausen, published by Tauchnitz. The improvement of this on the musical side would be a great point gained.

Mr. COBBETT.—With regard to the term *Andantino*, I am sorry the Lecturer has not said a word in favour of a more extended use of metronome marks. Dr. Maclean thinks this would lead to drawing too hard and fast a line. But when you see a piece marked, say, M.M. ♩ = 60, you do not

set your metronome ticking and play the piece through to its beat; you simply gain a general idea as to the pace, and play a little faster or slower as the changing mood of the piece may demand. But we must not forget that composers have very definite intentions. I remember my friend Mr. Kneisel telling me he was once practising Brahms's Quartet in A minor, with his confrères, at Ischl, in Austria, when Brahms happened to be lodging on the floor above. Knowing that Brahms adopted rather slow tempi, they took the *Scherzo* somewhat more slowly than they otherwise would have done. But to their astonishment they heard Brahms's voice calling out from above, "Zu rasch, meine Herren!" (too fast, gentlemen). Had metronome marks been used such a misunderstanding could not have occurred, and I think they should be found on every musical composition. With regard to the word *tone*, I am afraid it is one of the eccentricities of the English language, in which so many words have so many meanings. I do not think we should ever be able to banish from our language the use of the word *semitone*, though it certainly is illogical.

MISS CHAMBERLAYNE.—I think the present muddle with regard to musical terms has very much to do with the whole science and art being in the hands of amateurs. A professor who thoroughly understands music is as rare as the plums in a school pudding. I think the most satisfactory definition of *rhythm* is "the natural division of sound into lengths of equal mathematical period."

MR. GEORGE LANGLEY.—With regard to this discussion on rhythm, I should like to draw attention to the way in which the terms *rhythm* and *metre* have been defined in Lussy's "Treatise on Expression" and Christiani's "Principles of Pianoforte Playing." There, if I remember rightly, the word *metre* is used with reference to the bar as it is, without regard to the notes introduced into it. Thus we speak of $\frac{3}{4}$ metre just as we speak of a foot in poetry. But the word *rhythm* is used in a larger sense, referring to the music with which these metrics are clothed; so that the rhythm may vary in different parts of the piece, whereas the metre remains the same. But I do not know whether there is much sense in making this distinction between the words, because I suppose etymologically the words really mean the same thing. In fact I think we should use the words interchangeably. The rhythm of the phrase is merely the larger metre. In the Choral Symphony we see the words 3-bar rhythm and 4-bar rhythm in the *Scherzo*, showing that the word is used for the sentence in a way, but yet only for what is a larger bar.

MR. WEBB.—That is what I object to.

MR. GEORGE LANGLEY.—In this old dance form we get short bars, whereas if it were an *Andante* we should get the

four measures thrown into one of 12 time; so that we get into confusion in comparing dance forms with other forms. I should like to hear from someone else whether *rhythm* can be used in application to anything else beyond the bar.

Dr. MACLEAN.—Rhythm is the general word for ordered motion; it is derived from *ῥῑῡ*, to flow. Metre (or "measure") is the chopping up of that into small divisions.

Mr. J. PERCY BAKER.—I think that in criticising Mr. Webb's paper, we ought to put away the idea that because a thing is, it therefore ever should be. We are all musicians here. We perfectly well understand these terms in their various meanings, but with those who are at the beginning of their musical education it is a different matter. It falls to my lot every week to instruct young people in these theoretical matters, and I find it necessary always to distinguish between the different uses of the word *key*, of the word *tone*, and of the word *note*. The word *note*, for example, is used not only as a synonym for a sound, but also for the sign which indicates the duration of the sound. To the youthful mind there is nothing more perplexing than to find that the same word expresses three or four different things. There need not be very much difficulty about the word *Andantino*. In the earlier music it always means slower than *Andante*, in the later music always more rapidly. *Andantino* is used by Mozart to express a slower pace than *Andante*. *Andante* means walking, or moving; *Andantino* therefore means less moving, consequently slower. But we have taken *Andante* in a secondary sense to mean "somewhat slow," consequently *Andantino* as a diminutive of that means less slow. Of course it is quite a rough and ready method to fix the change just after Mozart, for there are no straight lines of division in musical history any more than in nature. With regard to the word *Nocturne*, to which the Chairman drew attention, it is not certain that musicians have any copyright in that term. It was brought into musical use by Field, though I do not know that he was absolutely the first so to employ it. But can we not trace it to Herrick, for "Night Piece" is only *Nocturne*, Englished? *Nocturne*, like *Novelette*, is derived from literature; musicians have borrowed both. Speaking of *tone-colour*, I came across an expression the other day in an American book on Wagner's music-dramas: it refers to a chord which accompanies the entrance of *Beckmesser* in "Die Meistersinger," which is described as "like a bar of bilious green across a shimmering mother-of-pearl fabric." That is *tone-colour* with a vengeance! I quite agree with what Mr. Webb said about much of the American criticism of to-day. I do not mean mere newspaper criticism, but books that are written and bound, and considered fit to be placed in our libraries. There

is an inflated style in their way of speaking of things which I do not believe they understand, that is deserving of condemnation. With regard to one adjective—*foggy*—might I suggest “misty,” instead? Mist is of the nature of moisture held in suspense in the atmosphere, and the favourite term of the protagonists of the nebulous school is “fluid.” There is a book I am now reading, in which this occurs on almost every page. Another term for that, I suppose, is “watery.”

MR. MATTHEW.—If music is a universal language, I think it is a pity we cannot have a universal language for giving directions in it. For a long time Italian was looked on as the sound method, but with Schumann came the practice of putting directions in German. If we could only stick to one language I think it would be much better. I was looking at the score of “Die Meistersinger,” and came across the direction, *Sehr mässig bewegt, sehr Kräftig*. That is all very well. We know what it means: but a little further on we find *rinforzando*, and then, worse than ever, *Ein wenig rallentando*. If people cannot be content to unite in one language, we had better invent a sort of Volapük.

THE CHAIRMAN.—I should like to ask Mr. Webb to supply another name for the keys of the pianoforte keyboard. Mr. Matthew has given us some extraordinary examples of a mixture of languages used by Germans. This is not the manner of Schumann, who did not mix his languages. When Professor Niecks published a “Dictionary of Music,” I found from time to time that many German expressions were not there. I pointed this out to him, and he said he would be glad if I would make him a list of them. I wrote what I could find on the blank pages at the end of the Dictionary, but I had filled them up before I got to the end of the terms. Miss Chamberlayne advances, as it seems to me, a rather serious charge in saying that amateurs are to a certain extent responsible for this confusion. I can hardly accept that amateurs have invented the terms; they have sat at the feet of professional musicians and have had to take the terms as they have found them. But even professional musicians do not know all the common terms. I remember a well-known conductor coming to me about an extraordinary direction in a score—the words *col legno*. Perhaps some here are familiar with it, but it does not occur very frequently. It is used when the composer desires to get a peculiar effect by having the strings struck with the back or the wood of the bow. So it is not always the amateurs who are to blame.

(A hearty vote of thanks was accorded to the Lecturer, and then the Chairman added:)

I remember some years ago that Hullah was very angry

because someone spoke of a German as a tone-poet. He said, "I wonder what we shall have next; will you term Spohr a Semitone poet?"

Mr. THELWALL.—Ellis introduced the word *digital* in his translation of Helmholtz, but it is an awkward word. This is the trouble, that if we are to have a separate word for every possible idea, we shall have to employ words that are unpleasing to the ear. The word *octave* is used in no less than five significations. If a word is to have only one signification, we must have a lot more words. This would certainly be convenient, because under present circumstances it is often extremely difficult to make one's meaning clear.

Mr. WEBB.—I am pleased that the subject has elicited so many opinions. It was not to be expected that we should arrive at definite conclusions, but it is something to record opinions and to realise the difficulty of making improvements. The very existence of such diversity of opinion shows that it is time there should be a distinct terminology for use when speaking of the principles of music. The word *tone* primarily suggests quality of sound, a note indicates a certain pitch, and to use these words indiscriminately is inevitably to induce confusion of thought, especially in the young mind. As Mr. Baker says, *we* know and understand, but to the young the present vagueness of terminology is very confusing. To define *rhythm* is of course rather a hopeless task; but still I think something might be done. I base my idea of rhythm on the lilt and flow of music, and I would employ the words *metre* and *accent* apart from rhythm on this account. With regard to metronome marks, you can only take them as rough indications of rate of speed, because the most effective tempo varies according to the size of the building. Only those who have had experience of smaller and larger halls can estimate how considerable is this difference. Chords that can be played on an organ with good effect *legato* in a small church, need to be given almost *staccato* in a large church. Similarly, the larger the building the more the vocalist must emphasise and separate the words. As general indications the metronome marks are valuable, but the circumstances of the performance should always be taken into account. Miss Chamberlayne goes deep in her definition of *rhythm*, and it might prove useful. I am quite willing to accept the word *misty* instead of *foggy*. It is equally expressive, and perhaps is more polite. With regard to musical directions, one can hardly take up a piece of music without finding therein ludicrous polyglot combinations. I accept the term *keyboard*, but not *keys* when merely the notes of the keyboard are meant. I want *key* definitely associated with the idea of pitch, and if you talk of *keys* otherwise than in the sense of tonalities, you

are giving the term a double meaning that is conducive to ambiguity. A keyboard is a series of notes any one of which can be the foundation tone of a scale, but when you take away the word *board*, and talk about *keys*, you confuse pitch with mechanism, *i.e.*, the levers which act on the strings. Why not speak of the *notes* of the keyboard? It is clear, definite and precise. And I still maintain that the polyglot word *semitone* is a corruption. But probably we shall use it as long as we speak of half-mourning.

MARCH 17, 1908.

J. A. FULLER MAITLAND, M.A., Esq.,

IN THE CHAIR.

THE VITALITY OF MELODY

BY FRANK KIDSON.

ON being honoured by a request from your Council for a paper, I chose for a subject "The Vitality of Melody," for I think that perhaps in these modern days melody is a little apt to be obscured by the delight in triumphs of technical construction where the skilful harmonisation of separate parts is more a feature of composition. Melody pure and simple, I am certain, had a rather better recognised position among the older musicians than it has to-day. It is a generally felt opinion that anything tuneless may be set down as cheap; but although tuneless music can be both cheap and nasty, it is not the fact of tune being there that makes it so; it is the bad quality of the tune. Where melody and harmony are united I need not tell you that melody has had, in many cases, much right to complain of the union.

I feel sure that each one of us can point to particular instances where delicate airs have been smothered (like Desdemona) by brutal musical Othellos, without his excuse. We all know delightful 17th and 18th century melodies that have suffered at the hands of modern musicians, who have had no more sympathy or feeling with the object of their attack than has a butcher with the calf he kills. In some cases we may apply the well-known proverb regarding meat and cooks to melodies and musicians.

It may come as a shock to many, the knowledge that there are a vast number of people musical enough to appreciate good tunes to whom harmony is a sealed book. Sad it

may be, but such is a fact. If we are to believe reliable evidence, folk-song singers are of this class. In the matter now following I must ask you to recognise this—and mentally to split music in half—taking that portion which deals with melody alone.

You may well accept it that from our earliest recorded times England has been a tune-loving nation, and that whether classed as folk melodies, or as art tunes, in both dance and song we have a wealth of fine melody of which any nation might be proud.

The skilful technique which dominates modern English music is also something to be proud of, but we must not forget that this is a gradual development (like our language), and also like it built up from foreign sources. Our national English tunes are the outcome of spontaneous musical feeling and the growth from English, or at any rate British, minds. It would be as unreasonable to expect the musician to hark back to a primitive treatment of harmony, as to expect our authors to adopt the antiquated and limited phraseology of Chaucer's time, but in regard to melody it seems to be that we cannot go farther back and fare worse, and many of our earliest tunes would appeal to-day equally as they did several hundred years ago. Types of melody may occur in certain definite periods, but these types are generally the known works of recognised musicians whose education and feeling are entirely of the age in which they composed.

Such tunes are those by Shield, Hook, Dibdin, Bishop, etc., prior to which may be named as of a different cycle, melodies by Arne, Worgan, Boyce and Greene. While these tunes have been popular in their own, and sometimes in a later day, yet there are others which appear to belong to no assignable period, and seem to be for all time. Such I call *vital melodies*. Some of these go to sleep for fifty or sixty years, or even a century, but they, like musical Rip Van Winkles or Sleeping Beauties, are roused from slumber and take their place in the rank of modern music. Strange as it may appear, the man in the street accepts them quite readily and never notices that there is anything different from the rest of their fellows. I certainly do believe that if some enterprising music-hall artist were to fit a comic song to the 13th century tune "Sumer is i cumen in," people of to-day would seize on it with avidity, and that within a month it would be on every piano-organ in London without anybody suspecting that it was not a brand-new production. The man of old Saxon stock who composed it (he must have been of Saxon stock) has put such vitality into the tune that it is as full of life to-day as at its first birth.

Personally I believe in the popular verdict, where we can get that verdict into true focus. This focussing can only be

done by at least two generations of people, and if a favourable verdict is returned by them, then I think we may accept as true art that which has won their approval. Therefore I rank as high-class melody that which has appealed to the masses of previous ages as well as to our own.

I might here dwell upon the vitality of tunes which have great political events associated with them. I might even go so far as to assert that a good tune may carry to success a bad cause. Bad or good, the Jacobite cause had excellent tunes for its political songs, and it is not too much to say, I think, that the Stuart family were lucky in having such musical aids. "The King shall enjoy his own again," "Johnny Cope," "Charlie is my darling," "The White Cockade," and many others, have a vigour and verve which well fitted them for party tunes. "Lillibulero" is a vital tune, on the other side, and as "Protestant Boys" it still plays its part in such towns as Liverpool or Belfast, where Green and Orange demonstrations end in broken heads and the police court. Who could have thought the beautiful and pathetic "Boyne Water" as originally published could have developed into the wild rant which inspires and infuriates respectively an "Orange" and a "Green" crowd!

Miss Dorothy Fletcher has most kindly consented to play my illustrations on the violin unaccompanied (as we are dealing purely with melody). She will give you the early copy of "Boyne Water" and the "Boyne Water" popular in the streets to-day :—

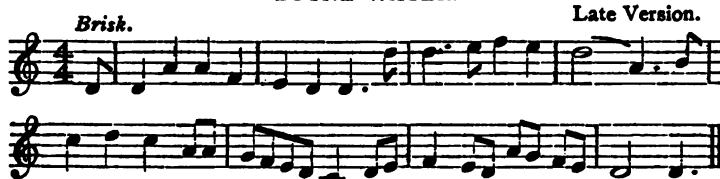
BOYNE WATER.

Slow and plaintive.

Early Version.



BOYNE WATER.



Much might be said regarding both Scotch and Irish party tunes, but I will merely mention that it was a happy inspiration of the Irish political party to use "Tramp, tramp, the boys are marching" for their song "God save Ireland." I need not tell you of its composition by G. F. Root, or how it served its purpose in the American Civil War. It is one of the many fine tunes America can boast of. "John Brown's body" is also a good tune that has beguiled and lightened many a weary march both for American and for British soldiers. This was originally a hymn tune intended for Yankee camp meetings.

There are plenty of tunes which have helped to make history, both English and American, but we have no time to enter into the subject, though it is interesting enough. Especially interesting are the many clever airs (all having the vital force of which I speak) which helped in the French Revolution. The principal of these, "La Marseillaise," is employed to-day both in our own and in other countries where anarchical sentiments are publicly expressed, even in Soho or Trafalgar Square.

It may at first sight be thought that the words of a political song are of more importance than its tune. I do not agree with this. The tune strikes the ear as associated with particular sentiments, and so we sing it and thereby express our agreement with its general view without entering into its details. For instance, can the opening of any song be more absurd than "'Mid pleasures and palaces though we may roam," and yet, foolish as it is, the tune from the home-loving sentiments expressed (generally) appeals to the home-loving Englishman.

How few people, loyal though they may be, know the full words of "God save the King"; and "Yankee Doodle," which rouses patriotic feeling in the breast of every American citizen, has really no fixed words at all fitted to it. Therefore I again assert that it is the *tune* and the sentiment expressed which appeals.

All governments are alive to the great effect produced by particular airs, and many have been from time to time prohibited. In Jacobite days they were "cried down" at Edinburgh or Stirling Cross, and were such tunes as

"Charlie is my darling," "The White Cockade," "Over the water to Charlie," and others, all vital melodies well worthy to inspire a cause, good or bad. The "Shan van Voght" is, I fancy, still prohibited, and in certain towns at certain periods the police frequently stop bands from playing party tunes likely to incite riot.

As England and France have their undying political tunes, so has Germany, and "The Watch on the Rhine," "The good comrade" and many others were sung round the camp fires of the invading army during the Franco-German war. Our own "God save the King" is a vital melody, so it is not surprising that it has been adopted for a national anthem by more nations than I can name. Of all national Scottish melodies I think "Scots wha hae" of its type stands the first. I do not know what the average Scot thinks, or whether he prefers "Auld Lang Syne." Nor do I endorse the traditional account that it was sung or played by the army of Robert Bruce at Bannockburn, but whether used as a martial air or in the plaintive form (as adapted to "The Land of the Leal"), it is a fine air.

"England has no National Music" is a parrot-cry that has too long been accepted with apathy by Englishmen. I say that, whether in the matter of folk-tunes pure and simple, or in that class of national airs which are frequently also so named, we are not behind any nation. English national melody has not the wildness and pathos of the Irish; it has not the peculiar quality of the Scottish, or of the national airs of Continental countries; but it has solid good quality well suited to our temperament and far better adapted for popular singing than so much of that non-copyright melody from Germany that up to recent years has been foisted upon English children by educational authorities.

Tunes stand by themselves as vital forces, and we all could point out examples where phrases of melodies have been taken, consciously or unconsciously, from earlier compositions and incorporated into new ones. Handel is said to have been a big sinner, and without throwing a stone at one of our bright English musicians, Sir Arthur Sullivan might also be named as being in some cases indebted to older work. That charming prelude to the "Flowers that bloom in Spring" is of course, note for note the old air "Kinloch of Kinloch."

The music-hall boldly takes old tunes, and the result is that street music on the piano-organs is (or was at any rate some few years back) of a much higher quality from this reason alone. You may remember how "Calder Fair," set to insane words, rang through the streets some time ago; and you may know a more recent instance in that delightful conglomeration of "The Rose Tree in full bearing" and "The Auld House of Gask" skilfully manipulated into each other, the result

being a comic Scotch tune which with its song and clever rendering on the music-hall stage has brought a fortune to its introducer.

An old lady who kept a book shop in St. Martin's Lane, and from whom I used to buy old country dance books, was firmly convinced (though I again and again assured her to the contrary) that I bought them for the purpose of working the tunes up into pantomime airs.

To go a little deeper into melodic history, I might cite airs which by reason of their vitality have lived for many centuries either unaltered or slightly changed to suit later requirements. One example may be here quoted. You may remember that Charles II. did not pay his sailors so punctually or so well as an honest king and man should. The consequence was that in 1667 they left the battle ship the "Royal Charles" unprotected in the Medway, and the Dutch took it without any trouble whatever. According to Mr. Pepys, a Dutch trumpeter in derision sounded from its decks the tune "Joan's placket is torn." We do not know much more of its early history, save and except a vague tradition that it was sounded by trumpeters as a march at the execution of Mary Queen of Scots.

After the indignity placed upon it by the Dutch, the tune began to be used for satirical and political ballads; but it gradually dropped out of use in the early part of the 18th century. It was not dead, however. Good tunes do not die so early a death.

We may carry our minds back to a year or two ago when there was a plucky fight on the Indian frontier. The piper got shot in his ankle, and, crouching behind a rock, he gallantly continued to play the tune that had inspired the onset. It was "The Cock o' the North," and the piper got no little fame for his deed, while the tune itself again came to light after a period of nearly 200 years. We may compare the tunes. Miss Fletcher will play "Joan's placket" first, and "The Cock o' the North" next:—

JOAN'S PLACKET IS TORN.



We English people have our prejudices against "foreign stuff," and we despise many things "made in Germany." We do not extend this prejudice to music, but, on the contrary, have always welcomed the foreign article. I rather fancy we favour more popular melodies of French origin than of any other nation; I mean melodies sung in the streets. We have, for instance, the "Malbrook" tune, which from about 1780 became an English favourite, and was tootled on the flute by every amateur who breathed into this instrument. Another flute favourite of French origin is "In my cottage near a wood," which I find in a French collection dated 1731 practically as we know it. About a hundred years ago an English music publisher, seeking for novelties, lighted upon it, translated it freely, and it has figured in every flute tutor and pianoforte instructor ever since. We might further grub among old French airs and find others that have had English recognition. In our infant days, for instance, we have all babbled "Goosey, goosey gander," and been interested in the fate of that irreligious old gentleman who declined to say his prayers. I find on reference to a collection of airs published in 1782 that the tune was a dance air in a French opera. It was also fitted to a French love-song before an enterprising French musician (who saw beauty in its simple melody) wrote a set of variations of it. As a harpsichord or pianoforte piece it then became popular in England and has remained here ever since. Miss Fletcher will give it in the original form as the opera dance:—

AIRE DE L'OPÉRA FRANÇAISE.



We may trace another curious French translation. I think you will know the pretty air "The keys of heaven," which appeared in "English County Songs" collected by Miss Broadwood and Mr. Fuller Maitland. Since its publication there, several distinguished singers have sung it in public, including a French lady who called it "An old Breetish melody." Its history is somewhat curious. A new entertainment sprang up in Paris about 1773 called "Chinese shadows," in which the stage front was covered by a white sheet having a light behind. The actors were behind, and they and the cut-out scenery threw shadows on the screen. The theme of the play is mainly of a broken bridge, a traveller on one side and an "insolent carpenter" on the other. The traveller bawls across to the carpenter for directions as to crossing, and is told with the same melody that the "Ducks and the geese all swim over," etc., and to all other queries this musical and insolent fellow returns impertinent answers, always using the same melody. The music was by a man named Devigny, and it was published in England about 1775 in complete form, and again in oddments in flute and violin tune books. The play was then no doubt performed in England, and, in fact, as a boy I remember it was a great favourite with us as a paper shadow pantomime to be cut out and mounted. In the forties also "The broken bridge" pantomime with the same air was a revival. This is an instance of a melody retaining its vitality long after its original purpose had been served. Miss Fletcher will play "The keys of heaven," followed by the French air as published in 1775 :—

OMBRES CHINOIS.



I could quote you many instances where airs are known by different names, and are noted down traditionally. A great many of the unlettered have a glorious knack of picking up an air by ear. A boy will spend his threepence or sixpence at a pantomime or music-hall and he will bring away (pretty correctly) every tune played or sung which takes his fancy. It is this facility of picking up and retaining that makes our folk-music so accurate in tradition. I should like to give you another example of a good foreign air which has passed down more or less traditionally in England. At

the end of the 17th century an Italian tune was known in England called "Pastorella." It quickly became a favourite and, adapted to an English rustic song, was afterwards called "Blowzabella." "Blowzabella" had its day of popularity, and is, to my thinking, an excellent air. A year or so ago a traditional Morris-dance tune was collected. I do not know whether you will agree with me, but I think it is a survival of "Blowzabella." Miss Fletcher will first play "Blowzabella" and then "How d' ye do" :—

BLOWZABELLA.



If I am not wearying you I would wish to introduce another foreign air of English acceptance. So far as my researches go the tune was brought over by a party of Swedish tumblers who were engaged at one of the theatres (Lincoln's Inn Fields, I think) about the end of the 17th century. The tune appeared in print as "The Swedes' dance at the new playhouse," and again as "The New Sweedish Dance." Miss Fletcher will play this "New Sweedish Dance," and you may recognize the tune :—

THE NEW SWEEDISH DANCE.



The Vitality of Melody.

Then a Jacobite song in honour of Charles XII. of Sweden was sung to the tune, and as the other side was not inclined to let so excellent a melody escape, they called the air "The First of August," or the "Glorious First of August," a day long afterwards observed as the commencement of the reign of the House of Hanover, and they adapted sundry songs to it. Then both parties met on the common ground of drinking, and sang "Come, Jolly Bacchus, God of wine" to it. Also the tune was named (after songs, I suppose) "Frisky Jenny, or the Tenth of June"; also "The Constant Lover." Then, finally, when it was forgotten in England, the Scottish weaving fraternity took up the tune, and on state processions it was played as "The Weavers' March; or, the Twenty-first of August," that day being the "weavers' day." Burns also wrote a song to the tune. Miss Fletcher will play "The Sweedish Dance" again, and then "The Weavers' March":—

THE WEAVERS' MARCH.



In passing I may mention that many of these Scottish Trade tunes were taken from early songs and dances. For instance, "Clout the Calderon" is, or was, "The Hammermen's (or Blacksmiths') March." "Logie o' Buchan" (the original tune for a delectable ditty, "The tailor fell through the bed, thimbles and a'"), "The Tailors' March," and an old dance-air which appears in the early edition of *Playford's Dancing-master* as "Three sheep skins," was used as "The Skinners' March." I may also say that I find that "Three sheep skins" is still known, traditionally, in Herefordshire as a Morris-dance tune. The excellent tune, "The free and accepted Mason," which is found in print early in the 18th century is, I am informed, still to the front in Masonic lodges.

I look upon many hornpipes as pieces of Vital Melody, and I know that after a hundred and fifty years' service a number of the common-time hornpipes are able still to set the feet stirring. "Miss Baker's Hornpipe," 1767 (which is the same used by Dr. Arne in his version of Purcell's "King Arthur") appeals to-day. "The Soldier's Joy" (so named from a song to which the tune is set) is good and clever, and also highly popular. "Jack Robinson" hornpipe, again named after a song, is still in use among fiddlers, and a number of others might be named as yet holding their own.

The country dances of the 18th century have furnished many a piece of Vital Melody, and had we time I could give a lengthy list of those which, under various names, have run through popular English music.

I look upon the Irish pipe and fiddle jigs as fine melodies (in general) and possessed of lasting quality. No thought of harmony ever troubled the composers—merely whether they were suitable to excite lively footing at an Irish merry-making. The peculiar insistence of phrase makes many of these very quaint and fascinating. Piper Jackson, of whom so little is known, is responsible for many delightful airs which came forth at the middle of the 18th century, and long remained favourites.

The picturesque and suggestive titles to many of these Irish jigs and reels are quite charming. We get, for instance, "The wind that shakes the barley" (or "The wind that blows the barley down"), "The maids at the fair," "The maids in the morning," "Money in both pockets," "Drops of drink," "The Priest in his boots," "Drunk at night, dry in the morning," "The hare in the corn." Miss Fletcher will play you a selection of these: "The hare in the corn," "The Peacock," "The Irish Washerwoman," and the old version of "Lanloglee." In the second part of "The hare in the corn" the old Irish pipers, by a particular management of the chanter, expressed the panting and sobbing of the hunted hare as the reapers disturbed it. This, of course, cannot be done on the violin.

It would not do to omit the mention of "St. Patrick's Day" on the particular day itself. It is a fine melody, full of real jollity and reckless fun—a very difficult thing to get into a tune. Like comic papers and comic operas, the spirit of fun does not always enter into the composition of so-called comic tunes. In numbers of the old Irish jigs and reels there is an originality and non-obvious character which make them (to me, at least) very fascinating. I have not seen any modern airs of the same class having that vitality.

How these Irish jigs have lived under different names and pleased many generations of tune-lovers is a study in itself.

How fiddlers have made rough and clumsy notations for their own use and made guesses at the spelling of the titles, all who collect old manuscript music well know. "Father O'Flynn" is an old tune which is a general favourite to-day. Dr. Joyce has it as "Top of the Cork Road." Others name it the "Rollicking Irishman"; but the earliest version I know bears the name "Yorkshire Lasses." This is "Yorkshire Lasses"; please note the slight changes that have been made in the tune as it has passed downwards to our time:—

YORKSHIRE LASSES.



Those who lend their ears to the strains of the piano-organ will frequently hear played many of the Irish jigs such as "Father O'Flynn," "The Washerwoman," and the "Black Joke." It may be a little annoying at times to have these put into your head and something much more important to yourself put out of it, but where a good melody is played I would not banish the piano-organ. Life in the lower classes is prosaic enough, and if a merry tune can cheer up a lonely housemaid, or bring a sparkle of joy into the heart of a gutter-snipe, I think it a selfish wish on the part of lovers of classic music to abolish it from the streets.

Passing from the piano-organ question we may just glance at the evolution of melodies, and I have selected one as a type of this sort of progression. I do not say it is a particularly good one, but it illustrates how such things go.

You may remember Moore's melody "Farewell!—but whenever you welcome the hour." In his original publication, 1813, he calls it "Moll Roone." I am not going to enter into

a futile discussion as to whether it be Irish or otherwise, I merely wish to give you examples of its numerous forms. When Admiral Rodney about 1760 was making havoc with the French shipping, and he was the hero of the moment, a song in his honour was written with the refrain "To Rodney we will go." Then General Washington arose and created trouble. So as the tune had become popular it was easy to write a satirical song on him called "The Brags of Washington." Then after Rodney had disappeared from the public mind and Wellington had fought Waterloo, the same tune was employed for a song, "With Wellington we'll go." The tune was not always associated with popular heroes. Henry Hunt, the Radical, had his share of it, and in my own boyhood I remember it sang the praises of a local candidate for Parliament. When no popular hero was at hand it was used to tell in doggerel verse "How five and twenty shillings were expended in a week." We may now see how the tune got on in Ireland. So far as I know, Moore was the first to publish it in his *Melodies* in 1813, naming it "Moll Roone." In 1840, Bunting gave a six-eight version to a folk-song, "Jack the jolly ploughboy," a song that has been known in England as "The nut girl." Now came Samuel Lover, who, taking this Bunting version, used it for "The low-back'd car," and gave the air a new lease of life. Shall we follow the tune through some of its changes:—

TO RODNEY WE WILL GO.



MOLL ROONE.



THE LOW-BACK'D CAR.



I trust I am not becoming tiresome in these details, but the chief point I wish to enforce is that a good tune never dies, and that it exists purely because of its melodic value, and apart from any words, good or bad, that from time to time are fitted to it. Another point is, popular tunes may be built up of phrases which are well known, and they carry the resultant mixture down the stream of general favour. I do not say that this is good art, in fact it is very bad art; but if you examine a number of psalm and hymn tunes I fancy you will find that the compilers, I beg their pardon, the composers of these are great sinners in this particular respect, but it makes for popularity. People like familiar friends, and we all laugh the loudest at old jokes.

The examples which Miss Fletcher has so kindly and so charmingly played have not been selected as the best that English melody can afford, but merely to illustrate particular points in my discourse which you have honoured me by listening to so patiently.

DISCUSSION.

THE CHAIRMAN.—I am sure we are all very much obliged indeed to Mr. Kidson for his delightful paper. To let us have an opportunity of comparing different versions of tunes as he has done to-day is, I think, exactly what wants to be done in the department of folk-song. I do not think there is very much to discuss, but I hope we shall hear some remarks on certain points raised in the lecture.

Miss LUCY BROADWOOD pointed out the likeness between the last part of the old Italian air "*Blowzabella*" just played, and the old French hunting-song "*Pour aller à la chasse faut être matineux*," which was imported by the celebrated amateur of music, Count Sporck, into Germany together with the French horn. This tune had been popular in Saxony eighteen years before J. S. Bach (in 1742) made use of it as "*Es nehme zehn Tausend Duckaten*" in his "*Peasants' Cantata*." The tune has already appeared in the English Ballad Opera "*The jovial crew*" (1733), where it is called "*The Clarinette*." Perhaps Mr. Kidson could say whether the air was popular also in Italy during the 18th century?

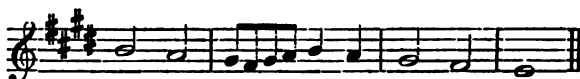
Mr. KIDSON.—The phrase mentioned occurs in a folk-song commonly known as "*Both sexes give ear to my fancy*," or "*When Adam was first created*." My friend Mr. Alfred Moffat once had an old MS. music-book, about 1730 in date,

which contained the very same tune, but without any title attached to it. It is also similar to a tune which appeared in the opera of "Tom Thumb," by Kane O'Hara, 1780. Miss Broadwood is, however, right in saying that the resemblance is close. The same phrase also occurs in a great many other tunes. It will be noticed that "Blowzabella" has five strains, and the phrase forms the third and the fifth.

Mr. GILBERT WEBB.—Is it not possible that the strain may have been re-invented? There are certain phrases that are almost bound to come, and which become popular from their shape and form. I did not quite catch what the lecturer said about "Rule, Britannia," but I understand it came in with the Hanoverian dynasty.

Mr. KIDSON.—It was composed by Arne for a masque named "Alfred," performed at Cliefden on the first of August, 1740, before Frederick, Prince of Wales. The masque was in commemoration of the Hanoverian succession, and held on the birthday of Princess Augusta, the daughter of Frederick. The first of August was for a long time kept as an event by people opposed to the Jacobite cause. Dogget's coat and badge was rowed for on the river on that day.

DR. BORLAND.—Following on what Mr. Gilbert Webb said, it has perhaps occurred to some of you that the end of the E major fugue in the 2nd Book of Bach's 48 is identical with the end of "Rule, Britannia":



A shorter phrase of "Rule, Britannia" occurs in an enormous number of compositions of Bach and Handel. It is evidently a mannerism of the time, and possibly Arne's imitation was quite unconscious;



With regard to Sullivan, it is an interesting question how far his popularity was due to his use of old English and familiar phrases. He was saturated with the old English songs, and he brought them into his works in little phrases, or sometimes longer ones. All through his music we find this one element of familiarity, which has made the public take to his music immediately. (It is a question of some interest how far our

composers would do well to study old English music, and perhaps deliberately to imitate this national music in their own works.) There is one very curious case which perhaps has been noticed by most of those present. Sullivan's well-known little anthem "I will sing of Thy power" begins with a phrase of "The Friar of Orders Grey," the second phrase is from the old tune "Hursley," and the tenor solo is a colourable imitation of "Tom Bowling." The whole is fitted together so deftly and naturally that it does not strike you a bit at a first hearing. I have been requested by Miss Chaplin to ask the lecturer what connection there is between the old French tune "Malbrook" and "We wont go home till morning"?

Mr. KIDSON.—The story of "Malbrook" is that Marie Antoinette had a nurse from the provinces for her infant son. The girl used to sing a very pretty old French song to the child. The song had a nonsensical refrain "Mironton, Mironton, Mirontaine." The Queen was fascinated by the lyric, and the courtiers, of course, were equally enchanted with it. About 1780 it got over into England and was much played on the flute and violin. It has recently been asserted that the name "Malbrook" has nothing whatever to do, as usually thought, with our English general, Marlborough. The tune was used for an English satirical song against the French who besieged Gibraltar, unsuccessfully, in 1782. D'Artois, who had loudly proclaimed that he was going to take the fortress, failed signally, and the song directed against him was sung to the "Malbrook" tune. About 1830 or 1840 the air had still considerable popularity, and the song "We wont go home till morning," which has a second verse, "For he's a jolly good fellow," was sung to it.

Mr. THELWALL.—In regard to the connection of Bach with "Rule, Britannia," there is another of his fugues which has a very much closer resemblance. I think it is the one in F major.

Mr. COBBETT.—I should like to express my appreciation of the idea of the lecturer of having these tunes played without modern harmonies. One might point out that there are some melodies which spring from the brain of the composer ready equipped with harmony. These are perhaps the most admirable of all melodies.

Dr. SOUTHGATE.—It is often asked, "Why do we not get similar popular songs nowadays?" I think possibly one reason is, that in almost all the examples we have heard, the tunes could well be thought of by persons who cared nothing at all for the accompaniment and of harmony; and there has consequently been a freedom of melody in these, as compared with much modern music that is very much fettered by considerations of harmony. Among these curious titles there

is one that always struck me as being particularly remarkable. You will find it, I think, in all editions of "The Dancing Master." The title is "The Friar in the Well, or the Maid peeped out of the Window." Of course many of those tunes were originally songs, sometimes with quite different sets of words. They were then made into dance tunes and then into songs again, and so became altered in various ways. Our lecturer mentioned "God bless the Prince of Wales." When old John Ella was working his "Musical Union" I was very often at his house. Brinley Richards was also very frequently there, and after dinner Turpin and I often used to tease him. We would go to the piano and play a little bit of one melody, and a bit of another, and then ask Brinley Richards if he had ever heard them. It generally ended in a finale of very strong language.

MR. KIDSON.—The song which Dr. Southgate mentions will, on perusal, fully explain its title in "The Dancing Master."

THE CHAIRMAN.—I may perhaps be allowed to supplement one or two things that have been said in this delightful paper. A very strong instance of our adoption of a popular French melody is found in the once popular hymn-tune known as "Rousseau's Dream." I think we must defend our English county songs. With regard to "The Keys of Heaven," I could trace no resemblance after the first two or three notes. It so often happens that a phrase like that does get borrowed from one tune to another, and there is no crime in that. The difference is so very great when you come to the whole framework of the tune. That is what was so interesting in those different versions of the tune of "The low-backed car," because though no segment of the tune recurs identically, the whole framework is followed exactly. There is far more real identity in those four tunes than in things which have only a phrase in common. I should like to point out that only yesterday I came across two very curious thefts, of course unconscious in both cases. One was a theft of a literal phrase, and most curiously by Schubert, who was so full of original melody that he had no need to steal. It was note for note the opening phrase of the duet from Mozart's "Tito," "Ah perdona," and occurs in a very little known song, "Die Knabenzeit," and it is not only the phrase that is similar, but it is in the same key. Another theft was from Schubert, and equally unconscious. We are too hard on Sullivan, I fear, and ready to swallow anything against him. But in Schubert's "Alinde," not only the whole of the tune, but the way the little *ritornelli* come in show a most extraordinary resemblance to the "Titwillow" song in the "Mikado." If the spirit of fusion does not enter into comic-song tunes nowadays, it

certainly does into hymn-tunes—we are not so dead to fun as all that. Perhaps you remember a once very popular collection in which there is a hymn for St. Patrick's Day, and the tune is "St. Patrick's Day," and a note is appended that "care must be taken not to take this tune too fast or its devotional character will be lost"!

(A vote of thanks to Mr. Kidson and Miss Dorothy Fletcher was then passed unanimously.)

APRIL 21, 1908.

JAMES E. MATTHEW, Esq.

IN THE CHAIR.

THE EVOLUTION OF MELODY.

BY THOMAS F. DUNHILL, A.R.C.M.

I AM going to speak to you this afternoon upon a subject of universal interest. Music as a science, as an intellectual power, or as an expression of the indefinite and undefinable forces which dominate the soul of the artist and crave for outlet, may not appeal with any great measure of certainty or directness to the popular mind. So many and various are the claims of more tangible things in this busy world of ours that very few can find time to study the historical development of a complex abstract subject. The scope of my present paper, however, is confined, as far as possible, to melody—and this is not at all a forbidding word! To the great majority of ordinary listeners, indeed, melody is the one quality in music which really counts; a composition in which melody is obscure, or not of paramount importance, is voted dry and uninteresting. Moreover it is a quality concerning which every listener considers himself competent to express an opinion. And the musician himself, no matter how well-tutored he may be, can never afford to lose sight of those elements in music which strike straight home to everybody—which elicit sympathetic response not only from the musically educated, but from those who, without technical knowledge, are keenly perceptible to the influence of beauty. The development of harmony, of musical forms, of instrumentation, and so forth—these are subjects for the initiated to sit in judgment upon, or squabble about; but melody is “enthroned in the hearts” of men, and I am inclined to think that the composer who fails to recognise its potent power, or proves himself incapable of making a direct appeal by means of its employment, has mistaken his vocation and misunderstood the elementary functions of music.

First of all, What is a melody? The Greek word "melos," from which our word is derived, had a very general meaning, for it is said by Plato to denote "speech, music, and rhythm." Nowadays we generally mean something far more primitive when we use the term. A succession of simple sounds produced by a single voice or instrument would, I think, be a possible definition of the most elementary form of melody. But the word is difficult to define, because it expresses something which is difficult to analyse or describe. A mere succession of simple sounds may be either meaningless or full of beauty. The sounds may be ordered and arranged in the most careful and well-balanced manner, and yet create no impression whatever; while on the other hand a few notes springing up unconsciously in an untutored brain may represent an idea which grips the imagination and is of lasting value.

It will perhaps be more to the point if I attempt a new definition of melody—one which you will not find in any dictionaries or books about music. I am going to call it "the simplest possible manifestation of an inherent feeling for beauty, through the medium of single musical sounds."

The love and understanding of beauty is, fortunately, by no means confined to the educated classes. It is not a privileged property, but a universal inheritance. We need only look to the sources of some of the most beautiful and abiding melodies in existence to prove this. Mozart, Beethoven, or Schubert wrote few finer tunes than some of the folk-songs of England, Ireland, or Scotland, which owe their birth to no distinguished composers, but which have been kept alive by the peasantry after having sprung up spontaneously from their midst. The gradual development and elaboration of music is a very important thing, and the exercise of the high intellectual power of musical minds has been necessary to bring music to its present exalted and influential position; but it has little to do with musical inspiration. We cannot explain or analyse inspiration—neither artists nor scientists can tell us what it is. So we must content ourselves with an examination of the medium through which it is expressed.

Two essential things must be in existence before a melody can be created. Firstly, a musical scale; and, secondly, design. Now design is a necessary quality in all arts. It is the equivalent, it has been well said, of organization in the ordinary affairs of life,—the ordering of the various factors of effect in their proper places. The value of design in painting and sculpture is universally felt and recognised, and if it be an essential characteristic of arts which, so to speak, are the expression of outer surroundings, how much more must it be needed in the giving of utterance to inner feelings which are

based entirely upon vague personal sensibilities, and not upon anything visible or audible in nature. We sometimes hear a good deal of nonsense talked about the music of nature, and some writers would have us believe that the only possible basis of all art is *imitation*, and that music began by imitating the cries of birds. This is a pretty idea, but it is a very poor theory. Music most certainly must have begun by crude, but direct, expressions of human feeling. The utterance of human cries, the cadences of primitive speech,—these things may be regarded as the natural beginnings of our art, and music has grown out of them just as surely as speech grew out of the inarticulate mumblings and growlings of primeval savages.

The study of the music of uncivilised races enables us to gain a very good idea of what the earliest forms of melodies were like. "The examination of the music of savages," says Sir Hubert Parry, "shows that they hardly ever succeed in making orderly or well-balanced tunes, but either express themselves in a kind of vague wail or howl, which is on the borderland between music and informal expression of feeling, or else contrive little fragmentary figures of two or three notes which they reiterate incessantly over and over again."

One of the most interesting of my own experiences during some rather extensive travels of two years ago, was a brief visit to one of the islands of Samoa, in the Pacific, where I had the great pleasure of hearing a really characteristic song sung by the natives. It consisted of a short phrase of two bars repeated many times over with growing intensity. The fragment was peculiar and fascinating, and was very decidedly cast in a rhythm of five beats to the bar. This circumstance struck me very much, because, when a certain celebrated modern composer wrote the whole of a symphonic movement in that time it was generally regarded, in spite of some established precedence, as a new evidence of some fresh possibilities in rhythm. Yet here were the far-away, primitive Pacific islanders singing a tune in a similar measure, naturally, persistently, and with no evident consciousness of its unusual pulsation.

It takes a very long period of human development before the crude utterances of savages become systematic enough to be definite in their repetitions and permanently established. But through such primitive expressions of feeling in past ages there is no doubt that *scales* began to formulate. They developed slowly, and it was not until certain races had arrived at an advanced stage of civilization that men began to pay much attention to the relations of different notes one to the other. When the first scale was planned out, then the first step towards definite melody was arrived at. The subject of scales is a vast one, and it is not my

intention to speak to you in detail upon a matter which has been most thoroughly and exhaustively treated by many learned writers in the past. It is evident, however, that without recognition of some decided relationship of different notes to each other in respect of pitch, it is impossible to construct a succession of sounds which can be appreciated, or retained in the memory. So accustomed are we to the familiar major and minor modes of our day, that it is not only difficult for us to imagine the state of things which prevailed before scales were invented, but we find it hard to realise that our modern European methods do not by any means represent the only possible or satisfactory development. As a matter of fact these scales have been adopted because it has been found that they are, on the whole, the most suitable for the modern harmonic scheme to be built upon; in other words, they are used because of the needs of harmony, not because of the needs of melody. Many of the melodies of olden times, as we know, are constructed in such a way that to harmonise them entirely ruins their particular character. I shall speak later on of the extraordinary changes in the style of melodies which have been brought about by the employment of a uniform system which divides the octave into twelve equal parts; but in certain respects I think we may assume that the development of harmony has not always tended towards the most natural development of melody. There might have been many remarkable possibilities of variety revealed if composers had continued to utilise the many different modes formulated in ancient times, possibilities which have been thrown aside by confining attention to a form of scale which happened to be more suitable for that side of music which represented the greatest culture and intellectuality.

If we want to study melody in its original form we must dismiss modern European music altogether, and turn to the music of the Oriental and savage races, which is purely and absolutely melodic. Sir Hubert Parry tells us, in his "Art of Music," that scales were originally not built upwards, but downwards, the idea being to imitate, as far as possible, the cadences of the voice in speaking. When a man raises his voice at the end of a sentence he is either asking a question or expressing astonishment, — and these are not normal expressions of feeling. The general tendency of all extremely primitive forms of singing is for the voice to imitate the inflexions of speaking and to drop at the end of a sentence; and so the melodies of untutored peoples generally fall instead of rise in the scale when they finish. The first scale which is known in history as having been used by the Greeks is, indeed, simply a group of three descending notes, the intervals of which can be expressed by playing C followed by the A flat

and G below it. That this scale really represents an attempt to formulate the natural inflexions of the voice receives striking confirmation in the fact that a practically identical scale is known to have been used very largely by the Japanese, and is also the basis of some of the songs of the aborigines of Australia, and the Red Indians of North America.

It is harder to account for the great and universal prevalence of a much more developed scale, that which is known as the Pentatonic,—the foundation not only of the music of China, Japan, Java and the Pacific Islands, but also of many of our own British folk-songs. As most of my listeners are probably aware, this scale can be very well represented by playing the five successive black-notes on the pianoforte, beginning on F sharp. I remember, as a child, finding infinite amusement in trying to play all manner of Scotch and Irish airs upon the pianoforte without touching a white key, and it is really surprising how many examples of National melody will adapt themselves to this method of performance. To pass on to further developments, we all know what great discoveries in scale-making we owe to the Greeks. Although we have very little evidence of what Greek music was like, we have the most definite information regarding their scales, for upon this point they theorised a great deal, and indulged in much thought, study, and mathematical calculation. All the nations which have expended time and energy on the cultivation of music sought, in the early stages, to set forth a definite series of notes in distinct positions suitable for singing; and this was the first step towards real melody. But a mere succession of notes, however varied and ornamentally devised, was not in itself sufficient to satisfy. Something more than this was needed before melody could be considered to possess any very definite character or value. I have already alluded to *design* as an essential characteristic. Well, the simplest and most elemental foundation of design is certainly *rhythm*,—the feeling for accent and the grouping of accents. It is, quite as much as the mere uttering of inarticulate sounds, a natural talent possessed by the most primitive types. In all the rough music of savage races rhythm is the dominating feature. Such figures of tune as they invent are, however, only fragments, and show a lack of intelligence and the power of concentration. When the understanding of the value of organization in a race becomes more apparent, a much stronger feeling for design asserts itself, and there appears a capacity to balance the rhythmic periods with greater regularity.

It happened, however, that the earliest forms of intellectual music did not draw very largely upon these qualities, but proceeded on different lines; and for some centuries rhythm

had really very little to do with the development of melody. The early cultivation of music was, as we know, entirely on the vocal side, and the serious study of the art was confined to those who worked in the service of the church. From a mere inflected monotone there arose an elementary form of plain-song melody with practically no rhythmic value—and from plain-song was developed a crude type of polyphony, in which rhythm was still practically non-existent. By polyphony I mean unaccompanied vocal music in which each part is made to sing a melody of its own. If we look at some of the early attempts in this form of music, belonging to the eleventh and twelfth centuries, we find very naturally that the harmonies made by the combination of the melodies are, to our modern ears, extremely bare and sometimes discordant. But each part has its own work to do, and one is no more important than another. The origin of the invention of polyphony was, no doubt, simply a desire to provide each singer with something interesting to sing. But the development of the polyphonic idea was destined to proceed still further in mediæval music. The next step was that every voice should take its share in the development of a *single* melodic thought—not simply singing its own part for its own sake, but answering and extending passages prominent in the other parts. This idea was the basis of nearly all the great early Flemish music of the fifteenth century, and the art advanced considerably, and was passed on to the masters of Italy. It was during this epoch, of course, that what we call the laws of strict counterpoint were formulated, and at no period in musical history, I suppose, were the limitations of music so great, or composers so restricted by hard and fast rules which were never allowed to be disregarded. The culmination of this development came with the appearance of Palestrina, who brought this form of writing to such a high stage of perfection and beauty that musical composition could hardly, within the same limits, have progressed further. Palestrina died in 1594, and this was virtually the end of the school. After this we find a disregard for early contrapuntal laws everywhere apparent. Monteverde and other notable pioneers overthrew the existing ideas altogether, dispensed with the ingenuity of vocal writing, and sacrificed the richness and purity of independent melodic outlines for the sake of dramatic, and more or less descriptive, methods, which were destined to hold great sway, and exercise an enormous influence upon the music of a later day. The leaders of this revolt against the strictness and severity of polyphonic music are often spoken of as the founders of the Homophonic school, and their system of composition alluded to as Monodia—music in which the melody is confined to a single part. But the feeling for combining sounds in

harmony with each other, which had been fostered by Palestrina and his predecessors, could not be suddenly banished altogether; at all events it could not possibly fail to have its effect upon the new school. Something had to be substituted for polyphony, and so it came about that *instrumental accompaniment* was resorted to. At first the accompaniment to the single melody was of the simplest possible description—nothing more than an exceedingly unpretentious bass-part played by a solitary instrument. But the success of early efforts in this direction led to further developments. A good deal of boldness was exhibited by some writers, notably by Monteverde, who, for the first time, made use of “discords without preparation,” and other devices which were considered to be horrible innovations in their day by the stricter musicians, but which opened up enormous possibilities of expansion and progress. The work of the Homophonic school might certainly be regarded, by itself, as a retrograde movement, but historically it proved to be really a new beginning on new lines. Unisonous vocal music had, of course, existed long before the polyphonic school itself. But to a large extent the adoption of the polyphonic methods had cramped melody as a separate thing, and this new beginning was calculated to give freedom to melody as a means of expression, and to make everything else subordinate to it. If we compare the early efforts of the monodic school with the ripe creations of the polyphonic masters, they seem poor things indeed—and we can quite understand what a terrible falling off it must have seemed to those well-versed in the earlier methods. But, nevertheless, there were in these crude new beginnings germs of an entirely novel element. In exchange for the glorious contrapuntal achievements of the sixteenth century, the composers of the seventeenth century offered a certain graceful elegance and symmetry of melody which had been unknown to the masters of the older school, and indeed quite foreign to their methods. The idea was seized upon and developed with great rapidity. Rhythm and symmetrical form were cultivated in conjunction with a system of part-writing which could not be called counterpoint, but which was eminently suitable to the requirements of instrumental accompaniment: and to these beginnings we undoubtedly owe much that is grandest and most important in modern music.

In speaking of the influence exercised by rhythm upon the development of music after the establishment of the monodic system, there are several things to be taken into account. I have already alluded to rhythm as a natural instinct possessed by the most primitive types. It is a characteristic understood and expressed, I believe, by every savage race on the face of the earth. It is exhibited in its most elemental

forms by the beating of drums or tom-toms, by the regular movements of the human body in dancing, and also by the emphasis of words in language. All these things have had an enormous influence upon the progress and development of melody. Many of our most important art-forms are the result of the instinct for dancing; and as for speech, we have only to compare the strong contrasts of emphasis in a language like that of Hungary with the rhythmic designs which are familiar to us in Hungarian music to see how great and how direct can be the inspiration from that source. When the polyphonic methods were thrown aside and the homophonic established, all these influences were quickly at work. The 17th century, as we all know, saw many innovations in the domain of secular music. The traditions of dramatic and operatic writing established by Monteverde were handed on in Italy to his pupil Cavalli, and from him to Lulli, who introduced the new methods into France.

In England, when Charles II. was recalled to the throne, secular music advanced with great spirit, and the popularity of masques and other such entertainments brought dance-music into considerable prominence. Moreover, these were the days when inventors were hard at work producing harpsichords, and perfecting the art of violin-making, and great stimulus and incentive were afforded to the composer by the rapid opening up of new channels through which his talents might be displayed. So it is not to be wondered at that during all this time melody underwent many developments and transformations. The influence, in particular, of dance measures very strongly affected melodic design. Tunes, in order to be suitable for being danced to, had to be cast in very definite periods, generally of eight or sixteen bars; certain subordinate phrases were required for contrast, and there was a necessity for repetitions. These features, at first exigencies, came at length to be considered as desirable qualities in music of all kinds. Composers began to see that music gained greatly by an adherence to some intelligent rules for dividing and subdividing melodic periods. In other words, melody became a counterpart to poetry, whereas previously, at least in the case of cultivated music, it might be said to have been more nearly equivalent to prose than to verse. What is perhaps most important of all, from the historic aspect, is the fact that these new methods invaded the church itself. Some of the greatest composers of the 17th century—such as Henry Purcell—were not only associated with secular and dramatic music, but were also entrusted with the high responsibilities of writing music for the offices of religion.

Purcell, who had in every way most fully absorbed the characteristics of the new movement, was greatly influenced

both by Italian and French developments, and wrote an enormous amount of church music which could not fail to be somewhat new and experimental in design. As regards melody, one of the most noticeable features of the changes made at about this period was the adoption of a florid style of writing for solo voices. This, we must suppose, was in the first instance a concession to the vanity of the singers, who desired first of all to exhibit their powers of flexible vocalization. Now virtuosity is nearly always a terribly bad thing for art. So great was the vogue of this particular style of florid writing during a long period which succeeded the revolutionary movement of the 17th century, that such changes could not fail to exercise a great influence upon the general development of melody. It is almost unnecessary to mention Handel's name in this connection, for even to this day his solo-songs live to satisfy that very vanity that they helped to foster—and live, it may be said, because of the glorious qualities which outweigh their defective utterance. It is undeniable that conformity to the methods of florid vocalization became, in some instances, so strongly a habit with composers that it represented, in time, a natural mode of musical expression. One could not suppose, for example, that any music written by Bach could have been the direct outcome of a desire to flatter his interpreters, and yet even he was largely affected by the style of writing for solo voices which prevailed in his day. There is no doubt that, in many ways, this influence was not altogether a bad one. There was a certain freedom and elasticity in the florid melodies which had been absent from the rather stiff and formal dance-measures of the preceding age, and from the rigid declamation of the recitatives and arias of the early operas. And this in turn had its effect upon instrumental music, and in time helped to free it from too great a preponderance of formality. The mention of the name of Bach brings to my mind the necessity to dwell for a moment upon his achievements as a melodist. We all know the wonderful power he had of combining melodies, of developing fugue-subjects, and so forth; but what appeals to me even more strongly, as being especially important, is the fact that in his work, almost for the first time in music, melody seems to be based upon harmonic structure. In the music of the older polyphonic writers melodies were combined, and harmony, so to speak, was almost accidental: in the music of the succeeding homophonic writers melody was paramount, and was simply accompanied and supported by harmonies. But Bach seems to have felt the beauty of harmony as a thing in itself—the beauty of melody as a thing in itself—and the possibility, also, of combining melodies without, on the one hand, destroying the harmonic scheme, or on the other,

impairing the perfect and melodious flow of the individual parts. In this art—surely the supreme art of the musician—he seems to have been prodigiously in advance of his time. He understood it far better than Haydn or Mozart, better even than Beethoven; and I am not sure if he did not understand it better, or at all events practise it with more consummate mastery, than Wagner.

It may be said that the invention and succeeding popularity of the Sonata form did a good deal to retard the progress of the development of melody on the lines which Bach had formulated. In the sonatas of Haydn and Mozart, and to some extent in those of Beethoven, however strong the relationship between melody and harmony may be, we do not find the same continuity of ideas in combination. A good deal more attention is paid to clear-cut outlines and variety of material. The melodies, or subjects, are generally strongly contrasted, and given out at first singly and with little elaboration,—so that their individual import may be clearly recognized,—and afterwards subjected to treatment which is more often in the nature of expansion or reiteration than anything else. The design was planned upon a larger scale, and a great deal more importance was attached to the method of gaining variety by the use of different keys for the various sections of the work. All these changes had their effect upon the character of melody. At first, during the Haydn and Mozart *régime*, melodies became more regular in their periods, more exactly constructed in their divisions and sub-divisions, more clearly balanced. It was not until Beethoven's genius began to develop upon independent lines that melodic periods lost, to any great extent, their habit of formal elegance and decorative poise. The finest melodies in Beethoven's later works give one a sense of awe,—they impress one with the idea that there is some tremendous unfathomable depth of meaning behind them. They could not have proceeded on conventional lines, for the mind that conceived them had little in common with the minds that, in previous years, had been content with the presentation of beautiful ideas in a beautifully perfected shape. Therefore we find them full of sudden surprises, curious haltings and pauses, and violent contrasts of unexpected emphasis. The beginnings of almost all the modern developments of music may be traced to the innovations of Beethoven in breaking forth from formalities of expression; and in his treatment of melody, as much as in anything else, he has laid the foundations of our modern fondness for curious outlines and capricious accentuation. The great freedom of his harmonic changes, his skill in modulation, have much affected the aspect of music generally and melody in particular. The need for a clear sense of tonality is not always strongly felt by some

modern composers, and this may or may not be a decadent sign. Certain it is that great musicians of recent years have taken fuller advantage of the scope afforded them by the universal adoption of the chromatic scale than had hitherto been regarded as desirable. Upon this scale the most wonderful harmonic schemes can be built up, and it is obvious that melody, once a simple thing, has largely changed in character from the fact that infinitely greater possibilities for expansion have been opened up by the free use of this elaborate system of scale-division.

People are sometimes heard to deplore what they call the absence of melody in modern music. But, whether our sympathies are with the moderns or not, it surely is scarcely necessary to point out that melody has been put to new uses by the great composers of our day: it may not always appear so clearly on the surface, or be couched in such easily recognizable forms as hitherto, but it has never been allowed to disappear.

One of the most important of the new uses to which melody has been put is, of course, exemplified in what is called the system of the *Leit-motif*,—a name closely associated with Wagner and his operas, though in point of fact its use by Wagner was simply an extensive development of an idea which had been adopted experimentally by operatic composers for some years previously. It is hardly necessary to reiterate the principles of a system now so well-established. The *Leit-motif* is, briefly, a short figure or passage of melody of definite character, which is employed to depict or illustrate some personage, situation, or idea which has prominence in the dramatic scheme. When the personage appears, or the situation occurs, or the idea is referred to in the text, it is the function of the *Leit-motif* to accompany such appearances or references. It is plain that a wonderful composer like Wagner was able to employ this idea in many very subtle ways: for instance, not only was the *Leit-motif* used in his operas to emphasise and illustrate the action, but also to give meaning to points in the story which otherwise might be lost or misunderstood, and to indicate to the audience the thoughts and emotions which are supposed to be passing through the brains of the principal characters at certain critical moments. The elaborate employment of melodies in this manner makes, of course, a considerable demand upon the intellect and musical perception of the listeners, and almost presupposes a certain preliminary knowledge of the works on the part of an audience before they can be fully understood and intelligently followed.

I allude to the *Leit-motif* merely as a marvellous instance of the development of melody, and its application to the most complicated musical structures. But at the same time

the principle of its employment is a crushing answer to those who maintain that melody is losing its place in music, and is neglected by modern composers. Wagner, at any rate, so far from neglecting the claims of melody, invariably placed it in the forefront, employing it for his highest purposes in the most definite and systematic manner possible. And yet this was one of the very points which the opponents of Wagner seized upon as a sign of decadence, as evidence of the supposed poverty of his melodic invention! Happily those days of sharp and bitter controversy are now over, and Wagner is recognized and accepted even where he is not appreciated.

The consistent use of the *Leit-motif* system more than anything else, no doubt, led Wagner to adopt again the contrapuntal methods which had been associated with Bach's name. For the representation of complex emotions it was frequently necessary for several melodies, or "motives," to be combined at the same time.

All the innovations and fashions introduced by Wagner have had their effect upon composers who have arisen since his day. As in the case of every big genius with a strong personality, he had some very marked mannerisms which have detrimentally influenced a great many modern composers. But on the whole it would be hard to say that the influence of Wagner has been in any sense a widely mischievous one. Perhaps the most curious direct influence has been the wholesale invasion of the dramatic element into the domain of purely instrumental music. Nearly all the most conspicuous successes by great modern writers since Wagner have been achieved in departments other than opera, but very many of them have been based upon dramatic ideas expressed by melodic methods undoubtedly founded upon the *Leit-motif* system, and more or less operatic in character. The "symphonic poem" may not be altogether a new invention, and what we call "programme-music" was known long before Wagner was born. But at the same time it is undeniable that a new impetus was given to descriptive music of an intellectual and subtle nature, by the success of Wagner in those musical delineations of human character and emotion which formed the groundwork of his operatic structures.

The most widely talked-of and probably the most genuinely powerful of all the adherents to these newly-applied principles is Richard Strauss. In every particular, in melody no less than in other attributes, he is the undaunted champion of the most modern developments of music. His aim as an artist would seem to be to accomplish in music a searching and comprehensive expression of life and experience. Nothing is too vast for him to attempt—nothing is too trivial to be

seized upon and illustrated with the keenest enthusiasm. The wild pranks of the freakish "Till Eulenspiegel," the jabbering of the hero's critics in "Heldenleben," even the bathing of the baby in the "Sinfonia Domestica," are depicted with almost as much care and zeal as the gruesome realities of a tremendous battle-scene, or the splendour of the soul's enlightenment after death. For all these things he has adopted a rhetorical style of melody. As the subjects and programmes which he chooses are generally of a more or less audacious nature, he is constantly at pains to impress the revolutionary character of his thoughts upon his listeners by means of melodic outlines which are both daring and extravagant, and not infrequently strike one as being dangerously near burlesque. In his earlier compositions, and in certain passages in his more recent works, he shows that he is keenly alive to the value of sustained and dignified melody as a means of expression; but latterly it would seem that he has felt a marked preference for the capricious treatment of small melodic fragments, and a tremendous complexity of conflicting rhythms which, perhaps, hardly come into the category of melody at all. It is difficult, for instance, to give any accepted name to music such as the long solo-violin passages in the "Heldenleben," or some of the phrases which illustrate certain homely incidents in his more recent "Domestic" symphony. I have no wish to enter into a discussion of the merits or demerits of these undoubtedly remarkable works, but only as far as possible to discover in what way they are influencing the development of melody. It is perfectly clear that new standards must be established. One hesitates to speak of successions of sounds, which are deliberately bizarre and intentionally ugly in outline, as melody—yet can one really deny that name to phrases which are evidently sincere attempts to express emotions through the medium of single notes? It is sometimes said that ugly music is a contradiction in terms. But Strauss, an acknowledged composer of much music of very rare and exquisite beauty, must at least be allowed his opinion, and it is neither fair nor generous-spirited, in a swiftly-changing age, to assert (as some do) that much of the work of such a man lies outside the domain of real art. We must wait and see what impression such writings will produce when the sounds fall upon ears better prepared to receive them.

In other quarters the symptoms of melodic progress are, on the whole, less disquieting than in Germany. In England, Edward Elgar, who represents the height of the modern movement, has shown a great fertility of melodic invention of a peculiarly new and individual stamp. Works like the "Enigma" Variations, the "Sea Pictures," "Cockaigne," and "In the South," contain many melodies of a genuinely

beautiful cast, full of point, precision, and vitality. No one living understands better than he does the art of developing his material, and enhancing its value by the splendour of the instrumental setting. In his recent oratorios he has, perhaps, used the *Leit-motif* system with even more persistence than Wagner,—so that one begins to wonder if, when the successor to "The Kingdom" appears, we may not find ourselves growing a little tired of some of the re-statements of those significant themes which first arrested our attention in "The Apostles." But to the man who could imagine the poignant phrases which depict the remorse of Judas Iscariot, or the exquisite scene at the Sepulchre, and realise with outlines of such intense earnestness the tremendous power committed to the Apostles and the priesthood on the Day of Pentecost, melody is evidently a very real and living thing. To Elgar we may, I think, look hopefully for a real progress on perfectly intelligible lines.

In France, an apostle of impressionism, Claude Debussy, has been working great changes, and exercising a very considerable influence not only upon French, but upon all European music. Debussy represents a distinct school of thought. His methods are stranger, indeed, than those of Strauss, though one feels that they may not possess the strength to create any lasting impression upon his successors. There is in all his music a sort of shadowy groping after something inexpressible, which is extremely fascinating. If we examine his setting of Maeterlinck's "Pelléas et Mélisande" we shall see the most characteristic of his qualities well displayed, for here is a theme with which he is evidently in closest sympathy. In the entire opera there is absolutely no melodic outline for the voices, it is studiously and expressly avoided. The whole of the vocal writing consists of repeated notes, the degrees of the scale employed varying only slightly and occasionally. The orchestral part—one cannot call it accompaniment—consists chiefly of strange, elusive harmonies which are made to throb gently, and rise or fall in expressing the sentiment of the moment. The absence of tonality, which is everywhere the most striking feature of the music, gives it a peculiar air of mystery: of definite melody, as we know it, there is scarcely anything. When an occasional melodic phrase is introduced it is generally repeated. This is a feature which puts one in mind of two widely different musicians,—Mendelssohn and Tchaikowsky,—who almost invariably employed the same device for impressing their ideas upon their listeners. Almost the entire charm of the music may be said to lie in a sort of delicacy of rhythm and quiet tinting of the orchestration: it is rhythm with all the coarseness and sharpness eliminated, and colour with no depth of tone or sonority.

Debussy's orchestration, however, is clear and not generally complicated; he does not, like Strauss, fill his scores with a multiplicity of detail, making the whole conception appear complex and bewildering. It is only the atmosphere which is misty and veiled; apart from the actual harmonic structure and rhythmic elusiveness, the music is clear enough. The score of "*L'Après-midi d'un Faune*" (Debussy's best-known work in England) is, as a piece of instrumentation, simpler by far than the score of the "*Siegfried Idyll*," for instance. If our art is to progress on the lines of Debussy we shall not, at any rate, look forward to an increase of complexity in the music of the future, but rather a return to simpler and quieter methods. But in both Strauss and Debussy we must feel very strongly certain unquestionable symptoms of change. The use by Wagner of short expressive phrases instead of regularly balanced tunes, for a set purpose in operatic writing, has undoubtedly had a vast effect upon the instrumental music of to-day. In spite of the enthusiasm which has greeted the work of Brahms, of Dvořák, and Tschaikowsky—work in which the melodies were modelled on classical lines, and definitely dependent upon design—it would seem that the immediate effect of their example upon the rising generation has been comparatively slight. It is impossible to close one's eyes to the fact that the music of to-day is plunging headlong into a new sphere, and that the designs presented are not only more curious and irregular, but a great deal less decorative than those of any preceding period in the whole of musical history. It is as if we were to some extent reverting to the earliest forms of expression,—the vague, half-articulate utterances of primitive man,—whilst at the same time employing all the vast resources of modern instrumentation in order to create an atmosphere or form a background. In listening the other day to that most remarkable and striking composition of Frederick Delius, in which he sets forth his impressions of Paris, the awakening of the city to gaiety and pleasure, the movement, the life and romance of a great metropolis, I could not help being struck by the fact that the melodies themselves were but a small part of the whole scheme,—prominent phantoms which flickered for a moment and disappeared, leaving their impression on the mind, but never glowing with proud independence or dominating the score with the majesty with which symphonic writers from Beethoven to Dvořák and Tschaikowsky were wont to assert their mastery.

Whither these changes may lead us it is impossible to conjecture. One thing is certain: the great classical traditions are passing away. The aim of the present-day composer would seem to be to break down every barrier which checks the free expression of his conception of life.

He demands a larger orchestra than formerly, and players so skilled that they can perform every passage he chooses to write, however unsuitable it may be. Nothing must stand in the way of the direct utterance of his inner thoughts. In the words of one of our most earnest and distinguished poets—a poet who realises as few have done the import of music and melody:—

“The simple days are dead, the rich tides roll,
And we, the inheritors of toil and tears,
Utter the ampler message of the soul.”

Music is becoming more and more bound up with our own life and experience—more strenuous and complex in a strenuous and complex age, and less a vehicle for the expression of quiet personal thoughts. And melody, that combination of primitive instincts which can never be wholly absent from our art, must perforce adapt itself to these changes, however it may suffer in the process and however wildly some of “the inheritors of toil and tears” may cry out for a return to melodic simplicity. That music should go back to the earlier methods of Mozart, as some prophecy, is unthinkable. The experience and evolution of years cannot lead to nothing, or be altogether wasted. There may be reactions, and some of the accumulated methods may be abandoned for a time when a climax has been reached on the present lines—just as the reaction after the polyphonic period of Palestrina’s day was followed by a fresh start on new lines in the 17th century. It is probable that we live in an age in which music is chiefly of transitional value. Our present developments, however, must assuredly have their effect upon succeeding schools of thought, just as the developments of the early polyphonic school had their effect upon the achievements of such successors as Bach and Wagner.

Activity is a sure sign of life; and if melody were merely standing still, and speaking to us in the same accents throughout succeeding generations, it would be a certain proof that its life was at a low ebb. Let us try, therefore, to believe very firmly in its vitality, and we then need not be dismayed if some of the shapes into which it is moulded in these latter days seem wayward and crooked; for each year of growth has its purpose, and the most restless age may well prove to be the age of the greatest progress towards some unknown regions of noble and splendid accomplishment.

DISCUSSION.

THE CHAIRMAN.—I am sure, ladies and gentlemen, you will all agree with me in thanking Mr. Dunhill for his very exhaustive paper, which one is inclined to call, "The Birth, Life, and Death of Melody"; for certainly it has been a good deal of trouble to many of us in more modern compositions to trace the melody, which no doubt exists there, though I must confess I feel sorrow for the poor singers who had to sing the very unvocal parts which Mr. Dunhill describes in the opera of Debussy. The main object of music it seems to me is delight; and one of the bases of delight in music is no doubt in the first instance, melody. When melody is lost sight of, it appears we have frequently to listen to what we would rather not hear.

Dr. SOUTHGATE.—The paper ranged over a wide period and, as the Chairman aptly said, it has dealt with the birth, progress, and possibly the death of melody. I do not take such a very gloomy view as to think that melody will entirely disappear; though there are certainly signs of it in some modern music. As our Chairman said, it is often difficult to find that which we have hitherto associated with the term melody. Melody is, according to the old text-books, "a well-ordered succession of pleasant or agreeable sounds." That definition certainly cannot be applied to a good deal of what passes now for art and melody in symphonic and orchestral works. I am afraid the same sort of thing is permeating vocal art. There is often little for the singer to do now. In some of our modern music the singer plays much the same part as some orchestral instruments, and has very little of interest to say. As for much of what is set down for singers, I can only say that if I were a singer myself I could not and would not sing it. There are two or three points in the paper that struck me as calling for some remark. I do not know whether I clearly understood our lecturer that at the death of Palestrina the particular style which he so glorified was at an end, and that a fresh departure commenced. If so, I am unable to agree with him. I say that because I have vividly in my mind a magnificent anthem or motet which was sung at the recent Maundy Thursday Service at the Abbey. It was a composition of the English musician Dering. Very little is known about him; to most of us he is only a name, but lately there was found in the library of Westminster Abbey a set of motets in parts. The book was printed, with the leaves uncut, and the Dean and Chapter were so careful about it that they would not allow them to be cut. But we could see inside, and when the parts were put

together it was found to be extraordinary music for that period. Dering was the son of a Kentish gentleman. He was a Roman Catholic, and was sent at an early age to Rome to be educated. He was there for some time, and then went to Brussels, where he acted as organist to a convent. Then he came to England to take a degree at Oxford, and was made organist to Queen Elizabeth, though still keeping to his own faith. Then he went abroad again, and backwards and forwards two or three times; and eventually died, quite young. It was believed that he had written several motets, but little or nothing was known about them. However, they have since been found at Westminster Abbey. Sir Frederick Bridge has edited them carefully, and some have since been published. I am quite certain that if our lecturer had heard the motet, *O sic vobis*, I listened to on Thursday—I think it was also given by Sir Frederick Bridge at one of his Gresham lectures—he would have admitted that Palestrina's style did not die with him. On the contrary, this Englishman produced music which, to my mind, is finer and more advanced than Palestrina's, and yet it must have been written near Palestrina's time, for Dering was in Rome about the end of Palestrina's life. In the book of motets there is another one by Vittoria, a Spanish composer, who outlived Palestrina. Again I would say, I think this is still finer than Palestrina. I admit that after that, when the great madrigalian period commenced, there was a new element introduced. We imported a good deal of melody into our madrigals, and it lives to this day, and we hear it with delight. It is different from the contrapuntal music of Palestrina; one might call it a melody harmonized, though each part has something of its own to say. There was another remark the lecturer made, in which he seemed to ascribe the invention of the union of different melodies to Wagner. I am unable to agree with him. In England we have plenty of beautiful old rounds, which are practically the union of different melodies, long before the time of Wagner. Even *Sumer is icumen in*, which is many, many centuries older than Wagner, has the same character. I admit that the melodies combined by these old composers are nothing like so long, nor nearly so effective, as the splendid portion of the "Meistersinger" overture in which Wagner takes three themes from the opera and unites them with a result that is delightful as music, and of course very brilliant in orchestration. A word about Handel. I grant that Handel fell into the fashion of the day in writing a great deal of florid music just to show off the singer's voice. That is what opera composers of that day had to do, because the signers were dominant and demanded it. But though Handel wrote "Rejoice

greatly" and "O Thou that tellest," and many other florid airs, remember that he also wrote songs of exquisite expression and pathos, highly emotional pieces, and I think they quite outweigh the florid music he wrote to please the singers.

MR. STATHAM.—I should like to add, not one more definition of melody, but a remark as to the difference between melodic invention and any other kind of invention in music. A man who invents a new melody which has character and individuality has created an entirely new existence. To a certain extent harmony and instrumentation can be taught, but melodic creation cannot be taught. It is almost impossible to define in what a melody consists, beyond saying that it must have a certain unity of character and expression. I was rather inclined to question the opinion that virtuosity is always an evil. We can only adequately express music through a high cultivation of vocal and instrumental execution; does not virtuosity help to keep up the standard of execution? Even if a piece of display music is not very valuable intellectually, it serves to develop powers which may be applied to a higher form of music. Even Beethoven's concertos are displays of virtuosity, though there is much more behind that. Handel's "Rejoice greatly" is a show piece of vocalization. But it is not a mere piece of display, it is a very apt expression of the sentiment of the words; and I should say that Bach, in his own way, was as much a *virtuoso* as any one. It is on record that he was exceedingly proud of his own execution on the organ; and it was said of him that he could play as fast with his feet as other people could with their hands. I cannot feel much in sympathy with the modern movement in music. Composers are now trying to make music do more than it can do. I listened with interest to Strauss's "Tod und Verklärung," but I do not think it would be intelligible unless the title had suggested the meaning. So with Debussy's "Après-midi d'un Faune"; the title takes you into a dream of ancient Greek legend, and you are interested to see how the composer expresses this. But without the title it would be difficult to say what it meant. Beethoven's Seventh Symphony wants no interpretation; we enjoy it as it is, and each gives his own interpretation to it. Music which requires a literary explanation before we can entirely enter into and enjoy it, is to that extent a failure—as music. But I listened to that part of the lecture with much interest, and perhaps the lecturer is right in thinking that something new may come out of this literary element in music, but I doubt if it will be anything equal to what pure instrumental music has already given us. I understood the lecturer to imply that Beethoven's melodies

were less complete and rounded in form than those of his greatest predecessors. That is true in some instances, but surely not as a rule, even in his latest works. There is not a more perfect example of straightforward expressive melody than the episode in D major in the slow movement of the Ninth Symphony; and the melody which forms the principal subject of the *Finale* is one of the most purely vocal "tunes" ever written. It would seem, however, that he arrived at perfection in his melodies rather by a process of working-up and developing them than by a spontaneous inspiration.

MISS DAYMOND.—There is just one point I should like to mention. It struck me that it is not exactly the fact that melody is being discontinued by modern composers. One often hears that objection, but is it not rather that the function of melody is changing, and therefore the style of melody is changing also? Melody has to minister to the total effect in a different way, which means that a melody should no longer be a formal tune. Impressions hurry past so quickly that a long melody would be out of place. I do not say whether it is a good thing or not. To me there is nothing more beautiful than the tunes of Beethoven and Brahms, and others, who thought out their melodies; but it seems to me that it is one of the necessities of the case that the melodies which are used in modern music must be more or less fragmentary. The *Leitmotif* has surely had a good deal to do with that view. If music is, so to speak, to label a person or a situation, it must be short. It is the condition of things that has altered the character of melody. This surely is not dropping melody, but merely altering its character. The idea is not so much that each part should have something to say that it is complete, but that every part is to minister to the atmosphere of the general composition. Not long ago I had to sing in a very modern choral composition. It struck me all through that one has very rarely a melody to sing. With very few exceptions one has simply to contribute one's quota to the general atmosphere. When I listened, afterwards, to the whole composition, I felt how completely the scheme worked out—the atmosphere had been the paramount consideration. If this is the modern conception, it stands to reason that phrases must come in a great deal more, and the formulated melody must go out, whether one deplores it or rejoices.

DR. SOUTHGATE.—I should like to ask the last speaker if she considers Tschaikowsky a composer of modern music; and if so whether one must not note the great length and prolonged flow of his melodies?

MR. THELWALL.—The lecturer has given us a definition of melody; and I propose to suggest a definition from quite a

different point of view, *i.e.*, the acoustical. It seems to me that the most general definition one can have of it is this: Melody consists of a series of vibrations of air varying within defined limits in (A) rate, (B) duration, (C) amplitude. It also sometimes includes periods of silence. (A) The rates vary between the limits of about 30 and 8,000 vibrations per second, and are selected approximately from a series in geometrical progression having a constant ratio equal to the $\frac{1}{2}$; which is nearly $1\frac{1}{17}$. (B) The durations vary from $\frac{1}{16}$ th of a second to 5 seconds. These, I think, are about the extreme limits. The variations in any one melody both in rate and duration are considerably less than the above limits. (C) We have not any means of measuring the amplitudes, but they vary in two different ways; (1) periodically dividing the melody into more or less equal measures; (2) either periodically or irregularly within the measure. All these elements are subject to artistic variation in singing, and also on some instruments. Duration and amplitude together form rhythm, which may be defined as the variations in amplitude and duration of the series of vibrations in a musical sentence. That seems to me fully to define melody from an acoustical point of view, always remembering that the series of vibrations may be interrupted by periods of silence.

Mr. DUNHILL.—I do not think that many of the points brought forward are points of controversy. I tried to make my paper as uncontroversial as I could. But some of the remarks made really seemed to misrepresent what I said, and I have been credited with statements in direct opposition to the views I tried to express. I do not like the expression "The life and death of melody": I would not, under any circumstances, allude to melody as "dead," though I might admit a "serious illness"! Regarding the influence of the florid style, I certainly did not mean to say in any sense that Handel simply wrote songs to please the singers. In fact, I merely mentioned Handel's name to show how very strong the influence of the florid style of singing was upon even the greatest of composers; I certainly did not mean to speak of him in any derogatory spirit. I said that virtuosity was a bad thing for art, and I alluded, of course, to virtuosity *as such*; that great works may have something in them which appeals to virtuosi is quite a different thing. With regard to what Dr. Southgate said about Palestrina, I did not mean that the polyphonic style came to an end in him, but simply that in the music of the next generation polyphony did not play an important or predominant part. I am aware that the great madrigal writers did go beyond Palestrina in certain instances, but after all they do not represent what we may call, historically, the greatest of the music which followed

Palestrina. I did not say that the device of combining melodies was the invention of Wagner! It is older, even, than the development of rhythmic design. Regarding the question as to Tschaikowsky's place amongst modern composers, I should not call him a representative of the newest school; and in my remarks upon present-day tendencies, I was referring more especially to those who are plunging headlong into new spheres.

MAY 19, 1908.

JAMES E. MATTHEW, Esq.,
IN THE CHAIR.

*LUTE MUSIC OF THE XVIth AND XVIIth
CENTURIES.**

BY JANET DODGE.

To attempt in the short space of an hour a clear and adequate account of lute music in Europe during the centuries in which it was most active and influential, is a task that might frighten away the most sanguine student, especially when we consider how great the difficulties have been, and still are, which stand in the way of any wide and intimate knowledge of it. Difficulties which in the past have prevented some of the most learned and painstaking musical archæologists from arriving at anything but a very general survey of the field, cannot be entirely overcome even at the present stage of research, and it is only with the utmost diffidence that this attempt can be made to put together the detached fragments of an art that has been dead nearly 150 years. The greatest handicap of all in acquiring the necessary knowledge of lute music is, of course, the tablature with which lutenists, with a strange perversity, chose to record their achievements. It takes on an average about five times as long to decipher a page of ordinary lute tablature as it does to copy one of ordinary notation. Moreover, unlike notation, it cannot be understood without deciphering, so that hours are frequently wasted over works which in the end turn out little worth the time and trouble. Sometimes, too, misprints render the labour futile; and sometimes, when we are dealing with 17th century lute music, much time is spent in finding the proper tuning wherewith to transcribe. No wonder then that there is a pitiful lack of material upon which to base any final judgments of the music or of its composers. There have been, indeed, some modern reprints of lute music, some attempts at a reconstruction of individual lutenists, and diligent search will reveal a considerable literature on the subject of a detached and unsystematized kind. In Italy and Germany especially much has been done in this way, and it is chiefly to these labours that we owe any slight

* Read for the Lecturer by Dr. Southgate.

acquaintance with composers for the instrument who are not represented in English libraries. But it needs a thoroughly organized system of combined research in all countries finally to make possible a knowledge of the vast bulk of lute music that exists, and until the results of such a system are made public, any general view must be full of shortcomings. There is at present, recently formed, under the wing of the International Musical Society, a Commission for this special purpose, and it is hoped that time will reveal the value of the work it has taken in hand.

That the matter is historically worth all these efforts is hardly to be questioned, when we consider how much modern music owes to the influence of the lute. If lute music had stopped at the end of the first period, roughly speaking 1600, it would still be one of the most significant factors in musical history; for during that period it may almost be said to comprise the whole of secular instrumental music. It was the first instrument to realise music in a non-vocal way; it was, with the exception of the organ, practically the only one for which original solo music was composed in any quantity before the end of the 16th century; and on account of its adaptations it became the principal medium through which music of any sort became known to the general public. There were, of course, other instruments that had pieces and instruction books written for them, that had here and there enthusiasts; but they all, even the quilled keyboard instruments, sink into oblivion when pitted against the enormous proportion of interest that was centred upon the lute in its early days. That it was not considered serious by some learned pedants does not in the least affect its historical importance, for the latter, when time was ripe, were not slow to profit by the same popular elements in lute music which they had formerly decried. Being independent of academic restrictions, the lute was free to pursue what ends it desired, and was therefore able to express, as no other medium did, the general tendencies of music. But it is a mistake to deny all serious or even academic qualities to composers for the lute, for the greatest of these were nearly all men of sound musical training, theoretically as well as practically, who looked upon the mere amateur with the same contempt as did the pedant. The great preponderance of polyphonic works, both original and adapted, over other kinds of lute music, despite the incongruity of the conditions, testifies to something more than merely a plea to be taken seriously. If only amateurs, learned or non-learned, had patronized the instrument, it does not seem likely that the scales would sink so heavily on the side of polyphonic music—for dances and popular songs, though numerous, really fall

far behind the other class. Still, it not only countenanced but took in hand the popular element, and thereby arose its unique position. It was the stepping-stone between popular and serious, sacred and secular music, and the service it thereby rendered the art was out of all proportion to its intrinsic value.

Nor did its importance end with the close of the first period. When polyphonic music ceased to find place in lute collections, and when vocal standards were more or less cast off, we still find the lute holding, if not the same unique position, yet one of great importance. The Parisian school which rose into fame during the second quarter of the 17th century, and which monopolized lute history until its decline, could not perhaps supply the same general needs as 16th century schools of lutenists had done, owing chiefly to the rise in popularity of the keyboard, but it maintained many of the best traditions of pioneership which had counted so much to the credit of the instrument from the earliest times. If much of the music of the Parisian lutenists sounds thin and amateurish compared to the more ambitious attempts of their 16th century predecessors, it cannot be denied that it was always more instrumental in feeling, in this way serving to influence other instrumental music only for good. The germs of much that characterises late 17th and early 18th century harpsichord music may be found in the apparently slight and unimpressive attempts of the Parisian lutenists.

With these the significance of lute music really ended, for the revival which took place in Germany during the 18th century, and was the direct outcome of the Parisian school, is of interest only on account of the musical abilities of some individuals. As a factor in music-making the lute ceased to exist after the last quarter of the 17th century. It still lived on in orchestras, generally in the shape of the theorbo, and there is a considerable amount of solo music for the lute, some both interesting and good, during the 18th century. It was by that time, however, no longer initiative but imitative. The value of the lute as a musical influence was gone for ever, and it must therefore be left out of account in this short summary.

A review of lute music in the countries where, after the discovery of printing, it was most influential and important—that is Italy, Germany, France, the Netherlands and England—will therefore naturally fall into two divisions or periods, which we will deal with in order of date. The first period may roughly be called the polyphonic; the second may best be described as the expressive, and between the two there was a short transition time in which the music, bearing marks of both periods, is of considerable interest.

It will be noticed that Spain is not included among the

countries under review, and it will be well to explain the omission at the outset. Broadly speaking, Spanish lute music is an unknown quantity, for all that so-called which has been studied chiefly through Count Morphy's work (*Les Luthistes Espagnols du XVI siècle*) was written for the *vihuela da mano*, an instrument far more allied to the guitar than to the lute family. It is probably well known to all this audience that the lute belonged to that family of instruments which was characterized by a ribbed and vaulted back, and a neck bent back at an obtuse angle. Its strings were, with the exception of the top one, arranged in pairs of unisons and octaves, which lent a certain quality to its tone impossible to reproduce on an instrument lacking this peculiarity. The *vihuela da mano*, on the other hand, was of the guitar form, with single strings, and was never confused with the lute, which in Spain was called *laud*, although it was generally spoken of as the Flemish or Italian lute. If we were to consider *vihuela* and lute music as belonging to the same category we should also have to include all that for guitar, cithern, mandora and every other plucked-string instrument with which Europe abounded at that time. No doubt there is much in common between the music written for each of them, but there is also much difference, and a division must be made somewhere. In any case it is time the distinction was emphasized between the *vihuela* and the lute, and when the history of guitar music is written, the *vihuela* will form an important asset in the historical possessions of that tribe of instruments.

The extraordinary amount of printed and MS. lute music which was produced in Italy, France, Germany, the Netherlands, and England throughout the 16th century makes this period assume a universal importance that demands our chief time and attention. Every country was occupied with its own school, each about equally active. In the short time at our disposal, however, we cannot review each one in detail, or even mention the many individual lutenists whose names evoked such great enthusiasm in their day, some of whom still live enshrined in poetry, though otherwise forgotten. National characteristics of course existed: the Italians were on the whole the most prolific and the most widely celebrated as performers; the Germans were the most learned in their treatises on the instrument; England, although far behind other countries in output, was unique in her preference for dances and popular songs over polyphonic music. But on the whole the same general tendencies are visible in the lute music of all countries during the 16th century, and it will therefore be advisable to treat the subject in a general way, making only such individual distinctions as are particularly required.

The aims of lutenists of the polyphonic period were divided; and in this characteristic we perhaps find its most enduring interest. As the position of the lute was a sort of go-between, the instrument was alternately following first one idea, then another. It was a pioneer in its countenance of the popular element, in settings of popular tunes and in dances, and it was a borrower at the same time, as it was demonstrating its learning and seriousness of purpose in its observance of polyphonic ways, as evidenced by the settings of vocal works and original fantasias. The incongruity of polyphonic music upon an instrument incapable of sustaining prolonged sounds has been much emphasized by historians of this epoch, and also the fact that such music when played upon the lute at once lost its polyphonic character and became harmonic. But although this is in great part true, it is not altogether so, and it certainly was not at all the lutenists' view of the case. For it was still perfectly possible to get some contrapuntal effects from the lute, provided the sustained notes were not too long in duration. A considerable amount could be done in this way by holding the finger on the required fret and by a skilful management of tone; quite as much, probably, as was effected on the delicate quilled keyboard instruments of the time, on which polyphonic music was played with far less criticism of modern times. Arrangements of polyphonic works for the lute were generally printed with signs, sometimes a single or double cross, sometimes an asterisk, sometimes a bar under the letters, for the holding of the fingers upon certain frets, or when these marks were absent it was supposed that such directions would be superfluous to the educated musician. Their instruction books are full of the importance of this practice, without which the music seemed to them as anomalous as it does to us. On the other hand, even despite the assistance of these directions, imagination must have done something towards making contrapuntal music seem to them as effective on their instrument as apparently it did; and that their imagination sometimes failed them is evidenced by the way the composer often broke from his contrapuntal chains even in the middle of the piece, as if he suddenly saw how useless it was and how he had only deceived himself before. Moreover, lutenists' treatment of the settings of vocal works, especially towards the end of the 16th century, often shows that they were anything but oblivious of the character of their instrument, for we have only to turn to the best known examples in Chilesotti's transcriptions to see how they filled up the gaps occasioned by long notes, with coloratur passages, ornaments and other artifices, all producing a much more instrumental effect than the original vocal composition could have done, but all originating in an inadequacy of the

instrument. Their persistence in continuing to make use of polyphonic material when they had plenty of opportunity of seeing how much less suitable it was to their instrument than the unpolyphonic kind that divided their attention, is due, of course, largely to their training as musicians. There was nothing else to substitute which could have satisfied the more serious among them. But there was another reason too, and this was the desire to cater to a public curiosity in musical affairs. It is hardly likely that even the most enthusiastic lutenist would find real musical satisfaction in a lute transcription of a whole six-part Mass; but he and his friends wished to become acquainted with it, and were yet perhaps unable to hear the Mass in question sung. He therefore arranged it for his lute, in all probability deriving as much edification from it as we do now from a two-hand pianoforte arrangement of Wagner or Strauss. The situation was in no way more incongruous.

Side by side with these exhibitions of learning and musicianship in the lute, we find that other element by virtue of which its importance chiefly stands, an element tending towards harmony, rhythm, and melodic expression. This element, as is well known, found expression in settings of popular songs, in dances, and in the programme pieces of which lutenists were so fond—such as the never-failing "Battle of Pavia," bird-songs and the like. The music of this type cannot always be said to have much intrinsic value, but its importance in the development of an instrumental style can hardly be exaggerated; and this point has been so much emphasized by musical historians that it is unnecessary to dwell upon it here. It is sufficient to say that these little expressive pieces were finally the means of turning out-of-doors that same serious and pedantic companion—polyphony—that had taken so superior an attitude throughout the 16th century. But the changes it underwent in lute music before its final expulsion are both interesting and instructive.

It has been supposed that dance music upon the lute antedates arrangements of polyphonic works or pieces composed after the same principles, although an instrument of so gentle and refined a tone can never have been used as a practical accompaniment to dances. But whatever music may have been played upon it before the opening of the 16th century, the two kinds appear simultaneously with the earliest printed collections—those of Petrucci in 1507 and 1508—and they continue side by side, with very few exceptions, until the end of the century. The polyphonic element, however, at least up to the last decades of the 16th century, overbalances the other by almost three to two. The forms in which both elements are found to be expressed

were much the same in all countries, although nomenclature varied slightly. They may be classed as follows:—

To the polyphonic category belong—

- (a) Settings of secular and sacred polyphonic vocal works;
- (b) Original pieces generally known as Ricercari or Fantasias, but bearing other names such as Praeludium, Preamble, Trio or Trium, Toccata, Fugae, Taster le corde, and many others.

Some of these are of a very free order of form, being but slightly contrapuntal, and forming a connecting link between the serious and the popular elements.

The popular element was expressed in—

- (a) Settings of popular songs;
- (b) Dances of all kinds, single or in suites;
- (c) Original pieces of miscellaneous character, often descriptive, such as Battles, Echo pieces, bird-songs and miscellaneous pieces called Capricci, Cromatica, &c., some of which are on the boundary line between the two different categories, having a popular twang, at the same time that the polyphonic phraseology is not ignored.

As regards the setting of secular polyphonic vocal works, the treatment varies somewhat in different countries. Italian lutenists seem on the whole to have kept most faithfully to the originals, although their earliest settings (to be found in the Petrucci books) are less literal than those of the middle of the century. They generally adhered rigidly to the full number of parts, and, until towards the end of the century, they confined themselves to works of not more than four voices, sometimes three; when the parts were more numerous than could conveniently be managed, we find the tenor and alto doing each other's work. Passages of quavers and semi-quavers or little ornaments occur sometimes when the interest demands it, but as a rule when their fancy desired more freedom than could be found in such arrangements, they appended to the literal setting a "Fantasia" or more varied version upon the same. The sense of rhythm unconsciously attained by the regularly recurring chords separated by rapid passages in these versions, is a most important element in the influence that the lute exercised. In the latter half of the 16th century we find the tendency to literalness more often broken, although this may be due to the fact that they were trying to arrange more parts, sometimes five or six, than the earlier lutenists had attempted. But even these five- and

six-voice works are sometimes literally transcribed, and the results speak volumes for the dexterity of the performers.

French lutenists' arrangements of vocal music are not nearly so literal as those of Italians. They more often ignored the progression of voices altogether, only introducing them if they served effectively as chords, and connecting them with passages of quavers and semiquavers. In instruction books the settings are always literal, except in cases where the voices are purposely compressed, a four-voice chanson being set in two or three parts; but, as a rule, their lute settings are fairly free, and savour more of the lutenist's than the singer's point of view. The same may be said of the arrangements in Flemish books, many of Phalese's being taken bodily from French collections.

Early German settings are sometimes nearly as faithful to the originals as were the Italian ones, only they are more often compressed into fewer voice parts, and coloratur passages are more frequent. As German lutenists kept up the polyphonic tradition longer than did those of other countries, it is not unnatural that with them we find the greatest variety of treatment. The later settings to be found in German collections after 1590 are often of compositions of six voices, which are sometimes followed with a considerable amount of fidelity for a few bars at the beginning, and then allowed to disappear in a haze of rapid scales, &c., growing more and more lively until the final cadence, which is achieved with great elaboration of runs, turns, and shakes. Sometimes, however, the voice parts continue to be heard in places all through the composition, and we find regular blocks of chord passages lasting some bars, alternating with passages of great rapidity.

English settings of polyphonic vocal works are comparatively few, although there are some beautifully written collections of lute arrangements of Italian and English madrigals in the British Museum and the Royal College of Music Library. They are mostly as rigidly literal as Italian settings, the five- and six-voice compositions as well as those for three or four voices. English lutenists seem to have preferred their coloratur passages in works of a lighter character.

The chief importance nowadays of these lute settings of polyphonic works lies in two points. The first is the definite information they yield concerning the use of accidentals, for the better definition of musical intervals by means of signs indicating frets was one of the great conveniences of lute tablature, which otherwise cannot be recommended as the most musical system. The second point, to revert to what was said before on the subject, is the way we can watch harmonic realities evolved out of polyphonic intentions. We

need not emphasise again that the meaning of these harmonic realities was anything but understood by lutenists, but the transforming process went on just the same, and the later settings of compositions for five and six or even more voices especially fostered it. If it had been possible to get a polyphonic effect out of a few parts set and played together, it was, under lute conditions, totally impossible to produce anything but a harmonic effect out of a great number. The greater number of voice parts present, the less chance they had of individuality.

What has been said of the treatment of secular vocal works may also apply to the psalms, motetts and other church music which lutenists were so fond of arranging. When long movements are set, however, they are nearly always treated literally, without the flourishes that set off the shorter pieces—a point in favour of the argument that they were merely intended to familiarize the public with the music and not to serve only as pieces for performance.

The chief original compositions of a serious kind among lutenists were the Ricercari or Fantasias which formed such a large part of their répertoire. These were pieces generally treated fugally, sometimes extremely unpretentious, and of one subject, which is abandoned almost at once; sometimes of several, and of considerable elaboration. There is nothing new in them, however, in the way of idea, nothing that is not met with in the vocal transcriptions; but they are often of high musicianship, and some composers were famed for their achievements in this form. The Ricercar of the earliest printed lute collections is much less contrapuntal than it afterwards became. In Petrucci's book, 1508, it is preceded by a piece called *Tastar le corde*, here a sort of prelude with rapid passages which contrasts with the more even and less fanciful style of the Ricercar. The latter has very few pretensions to a fugal character, and throughout the 16th century we find composers who preferred this type to the more contrapuntal one. The two terms, *Ricercar* and *Fantasia*, are used indiscriminately in all countries for the same kind of piece, although the latter survived the longest. The German and French varieties, called *Preludes* and *Preambels*, differed only in nomenclature, and the German kind attained a higher contrapuntal development earlier than did the Italian. Other pieces equally identical in purpose, that is, in various stages between the free prelude and the fugal Fantasia, were called *Trios*, *Toccatas*, *Tastar le corde*, *Fugae*, which have already been enumerated and are to be met with in the lute collections of all countries.*

* A short example was played of the German form, Preambel, by one of the earliest German lutenists, Judenkünig, who published a collection in 1523, from which the piece was taken.

The two connecting links between the polyphonically intended pieces and those which were frankly rhythmic were, as has been suggested, the use of chords accidentally producing a rhythmic effect, and the *coloratur* that embellished both kinds of music. It would seem as if there ought to be a sharp line drawn between any manifestations of two such opposing principles, but as a matter of fact no sharp division exists, and the two overlap each other continually. It would sometimes be difficult to tell a free adaptation of a vocal work from a dance movement treated in the same fashion, and it is only when *coloratur* is left out that the outlines become distinct and we see the wide gap that exists between the two underlying principles.

Popular songs and dances are very nearly allied in lutenists' treatment of them; the dance song being one of the most continually general demands. When not in the form of a dance the popular song was generally arranged in several voice parts and followed by variations of more or less simplicity, although sometimes of great number and length. The fashion was greatest in England, but is indicated in Italian and German collections as well.

Dance forms, either founded upon the tunes of popular songs, or original, are, despite their being outnumbered by pieces of polyphonic character, by far the most important side of lute music, not only on account of the forms themselves, but of the placing of them in groups of two, three or more—an arrangement which is of course nothing less than the embryo of the 18th century Suite and later the Sonata. Certain dances seem to have been specially regarded as suitable in combination; others are met with only by themselves, but even these single ones are often followed by another version of the same in triple time. Such dances as the *Calata ala Spagnola* or *ala Italiana*, the *Branle*, the *Morisco*, *Balletti* of various nations are always single in the 16th century. Some German lute collections are especially rich in national dances—such as *Polnische Tänze*, *Welsche* and *Französische Tänze*, also Swiss, Hungarian, Bavarian, Westphalian, Swabian, *Kochelsperger*, &c. It is, however, in the early suites that dances received their most artistic treatment, for in the arrangement of them lay considerable art and refinement of musical feeling.

In Petrucci's collection before referred to, we find a succession of three such dances—the *Pavana*, followed by a *Saltarello* and a *Piva*. The first, in common time, supplies the material for the second and third, which are in triple time—that is, the same melodic idea runs through all. The first French lute collection, Attaignant's, 1529, also contains groups of three, the *Basse Danse*, followed by the *Recoupe* and *Tordion*. Early German suites generally consist of a

slow movement in common time, followed by a quick one in triple time on the same melody, in the earliest books no names being attached, except such as *Hof-tanz* for the slow one and the *Hupfauff* for the quick. A little later we find such combinations as the following: *Ein guter hof Tanz* (common time), *Proportz darauf* (triple), and *Pavana*. Also *Ein Kunstreicher Gassenhauer*, *Ander Thyl*, *Proportz Dritt Thyl*. Towards the middle of the century we find the movements increasing in number, especially in Italy. Sometimes the group ends with a sort of postlude—*Toccata* to be played at the end of the set. The *Riprese* (not a repeat, but a separate development of the dance theme) and the *Alio Modo*, or variation, frequently followed the *Saltarello*. There was also the *Chiarenzana* which had its *Saltarello* attached. About the middle of the century the *Passamezo* and the *Gagliarda* appear, with a *Padovana* (or Pavan) in triple time—nearly always with the same melodic thread connecting each. Also the *Passamezo* followed by the *Padovana* and *Saltarello*. In Caroso's book of dances, 1577, the Canaries—*Canario*—first appears. Towards the end of the century the Pavan in common time, and Galliard are inclined to crowd out the *Passamezo* and *Saltarello*, while new dances such as the *Intrada*, the *Volte*, the *Allemande* and the Jigg (of English origin) come into favour. Moreover the single dances begin to be grouped by themselves—all the Pavans together, all the *Allemandes*, and so on. In the *Thesaurus Harmonicus* of Besarde, 1603, we find all the *Passamezi* in a group, followed by all the *Gagliardae*, the *Allemandes*, *Branles*, *Ballets*, *Voltes*, and *Courantes*. In Führmann's *Testudo Gallo-Germanica*, 1615, all the Pavans are followed by *Passamezi* with variations, *Galliards*, *Intrade*, *Branles*, *Allemandes*, *Ballets*, *Courantes* and *Voltes*. In Thomas Robinson's *School of Musick*, 1603, *Allemandes* follow Jiggs; in Robert Dowland's *Variety of Lute lessons*, 1610, the order is: *Pavans*, *Galliards*, *Almains*, *Courantes*, *Voltes*. The more successful suites are of course those in which both tempi are so contrasted as to produce a sense of variety and lightness. The *Passamezo* in common time, followed by the *Galliard* in $\frac{3}{4}$ and the *Padovana* in $\frac{6}{8}$, a succession found in some early lute books, shows distinct feeling for contrast of rhythm. The less thoughtful grouped their dances irrespective of contrast, and the difference in effect is great. Our present illustration, taken from the *Intabolatura* of Antonio Rotta, 1546, is one of the happiest examples of good grouping, and each movement will be found well knit together in theme and proportions with its companions.

These dances were often distinguished by names, not only of songs, but also of the kind that are generally supposed to

have been invented by the Parisian school of lutenists in the 17th century. Whether they were supposed to imply any programme quality in the music, it is impossible to tell, for as a rule there is none apparent. As early as 1536, in Casteliono's collection, we find a *Pavana chiamata la Malcontenta*, a *Saltarello chiamata La Torgia*, *La Traditorella*, *La Desprezza* and so on. Also names of admirers were attached to the little pieces—*Allemande de don Federico*, *Allemande de duc Mathias*, *Galliard du conte Essex* (in a French collection) and others. In all countries the practice was common, but in Italy it was perhaps the most fanciful, and it may be looked upon as a manifestation of the lutenists' desire for and tendency towards expression.

Real expression was, however, never quite reached, even in their more conscious efforts, as exhibited for instance in the miscellaneous pieces, like battles, and Francesco da Milano's setting of Josquin's *Canzon degli Uccelli*. Battles were the most popular form of programme music throughout the 16th century, and a collection of them, even from printed books alone, would fill a good-size volume. These are not always very pictorially treated, sometimes in fact we hardly catch the composer's intention, which seems anything but warlike; but the best and most characteristic of them are in several sections, the middle one generally consisting of rapidly repeated notes and chord effects intended to represent drums, marching and action, the whole producing a more or less picturesque effect. And childish as this kind of performance seems, it cannot be denied that the instrument must often have showed off to great advantage in the continuous succession of full booming chords and martial time. Perhaps, indeed, no other kind of music suited it quite so well.

All these forms, academic and otherwise, that we have been considering, are to be met with in all countries throughout the period of lute music which extends from the earliest printed collection in 1507 to about the third decade of the 17th century, when the rise of the Parisian school gave a new stimulus and introduced new forms. There is, however, a period of transition, roughly speaking, during the first thirty years of the 17th century, when the old forms (fantasias, vocal transcriptions and dances) are still met with, although treated with much more freedom, but also when new dances and new forms appear which anticipate later developments. These all suggest that which is to come far more than that which had gone before, and if they did not occur in books where the older forms and style are still in force we should class them at once with the later period. Settings of polyphonic works and fantasias are still common in England and especially in Germany; in France and Italy they may be said to have ceased entirely. Dances form the

chief ingredient of the lutenists' contribution to music, and we now find the *Sarabande* which later became an important factor in the 18th century suite; also the *Bourrée* and the *Chaconne*; while the name *Ronde* occurs, in name, at least, prefiguring the *Rondo*. The *Partita* (a short movement in either common or triple time) is met with, also the *Capriccio*, the *Aria*, pieces consisting of chords only, to be played *Arpeggiata*; and all kinds of chromatic pieces. The chief sign of change which these new pieces show is in the use of the broken chord or arpeggio, which, despite its great effectiveness on the instrument, was never introduced or practised by 16th century lutenists, even in their elaborate ornamental passages. Of course the old tuning of the lute, two sets of fourths divided in the middle by a major third, was not so conducive to the full play of *arpeggi* as was the later so-called Gaultier tuning in the chord of D minor; but still it seems as if a great deal more might have been done in this way. In 1604, when German lute books were still turning out settings by the hundred of polyphonic songs, and Italian, French and English lutenists were still occupying themselves mostly with dances of the old order, a certain German called Kapsperger published in Venice a book of pieces for the chitarrone (a large kind of lute with a longer neck, not a guitar, as its name suggests), many of which have an extraordinary, almost bewildering, freedom of harmony often reminding us far more of Monteverdi's attempts at poignant expression than suggesting any particular musical intentions. A toccata will be played as an illustration of this, and if it be objected that music written for the chitarrone can hardly be claimed for the lute, it may be said in extenuation that the instrument, together with the theorbo, was so nearly allied in structure and tone with the lute that solo music for all three may legitimately be put in the same category. Another example of this transition time will be played, that is a *Capriccio Cromatica* of Pietro Paolo Melii, from the *Intavolatura di Luto Attiorbato*, 1616.

Another feature of this period is the growing popularity of concerted music for the lute. Throughout the 16th century it is occasionally met with—some of the very earliest printed books contain music for two lutes, one bearing the harmony, the other the melody and coloratur; and the combination of lute and viols was probably quite common. But with the end of the 16th and beginning of the 17th centuries, perhaps suggested by the needs arising from the music-dramas, we find the practice growing in favour. Pieces for three and four lutes, lute and harpsichord, lute and viols, are met with continually, while in a collection of the same Melii, dated 1615, to be seen in the *Bibliothèque Royale* at Brussels, there is a Baletto for nine instruments—i.e., clavicembalo, three

lutes, *Citara Tiorbata* (a kind of cythar with deep bass strings), a double harp, bass viol, violin and flute. The parts are mostly doubled or trebled, the harmonies of three and four parts only.

Before going on to the Parisian school, one more phase of the transition period should be mentioned, in which the lute played a most important part and which was unique in England and France. This was the *ayre* with lute accompaniment, called the *Air de Cour* in France. In England it forms the most valuable contribution which her lutenists made to their art, and the importance fully atones for any lack of productiveness in solo music. It is no exaggeration to say that it was a movement due entirely to lutenists; for the chief influence that went to the making of the *ayre* was the popular song, and this was brought to its fullest artistic expression through the patronage of lutenists. In England we find the germs of it as far back as the middle of the 16th century, in France rather later. The number of publications in both countries is about equal, but in this country the movement assumed greater importance in view of what was later evolved from it. In France it had practically no sequel; in England the sequel was the Caroline and Commonwealth solo song, and it is of no small import that one of the most unique and original phases of art in the 17th century owed its rise to the forgotten, unsung lutenist.

The Parisian school of lute music, which began its career about 1630, dominated the rest of the century as no other school had ever done before, and all countries where the lute continued in active service gave out but an echo of the Parisian song. There is only one exception to this monopoly, one note which retained its individuality, as we shall see later, and that was of the Englishman Thomas Mace. To treat of this period of lute music therefore, is, with that one exception, to treat of but the one school. Its distinguishing characteristics were chiefly what has been called by Michel Brenet the search for picturesque expression, and the abuse of ornamentation. The first quality was not, however, a new one among lutenists, for attempts towards it had been made all through the 16th century. But with the Parisians such aims were, if not better attained, at least more elaborately conceived. With regard to ornamentation, it is generally supposed that they not only made it an exaggerated fashion, but that until the rise of this school, ornamentation of the particular kind it practised was not known. This last supposition is based on the merest conjecture, for until the custom arose of indicating ornaments by signs, we have no means of telling how much performers may have introduced them at their own particular will and pleasure. We read

accounts of certain performances of 16th century lutenists, in which the player's skill and lightness of hand is so extolled as to lead us to believe there was much more at his finger ends than the bare recorded notes. There is no doubt that a great part of lute playing was a matter of unwritten tradition, and that the character of the instrument demanded frequent tricks to prolong the sound of a note. Shakes must often have been resorted to, almost unconsciously, and probably nobody thought of considering it a definite fashion. There was, however, a great difference of principle involved between the use of graces by lutenists of the polyphonic period (assuming that the practice was common) and those of what we have called the expressive one—that is, in the earlier music they were only introduced as a detail of performance, while in the latter they became the essence of the whole plot. Much of the music of the French lute school of the 17th century exists by virtue of its ornaments, by the effect of its *tremblements*, its *battements*, *appoggiature*, slides, and all the paraphernalia of ornamentation which lay at the finger-ends of these *virtuosi*; without them it often becomes merely trivial. This, no doubt, is a severe condemnation of a large part of the school, since it is putting the intrinsic value of much of the music at naught. But there were some serious and gifted musicians, nevertheless, whose achievements are in no way affected by the abuse of ornamentation indulged in by their less endowed contemporaries. Moreover, the same music whose intrinsic value is little, often bears unmistakable historical value, and that alone justifies consideration.

One other feature characterizes this school, and that is the extreme reticence which all lutenists showed in printing their compositions. It was a byword both at home and abroad that they were inclined to keep their knowledge to themselves, and the number of printed lute collections during the whole century hardly reaches a dozen. Fortunately, the number of MSS. of the period is legion, and they are widely enough dispersed to allow nearly every country some material for study.

We have seen that, at the turn of the century, in France and Italy at least, dances tended to crowd out settings of polyphonic works and fantasias, and that new dance forms begin to take the place of older ones. By the time the two Gaultiers—that is Gaultier le Vieux and Denis Gaultier, who are the most celebrated representatives of the school—began their career, fantasias were of rare occurrence and polyphonic settings had ceased altogether. The pieces which formed the répertoire of this school are, in aim, far less varied than were those of the 16th century. Preludes were practically the only form in common use which cannot be classified as dances. But on the other hand, this greater singleness of

purpose went far towards the advancement of the only thing that really counts, that is, an instrumental style. There is also much more sameness in the treatment of the pieces, especially the dances, than we find in the preceding century, but again they are far more instrumental in quality. The use of *arpeggi*, principally resulting from the new tuning in the key of D minor, of broken chords, of all kinds of figures which could not possibly be classified as vocal, are all signs of a new outlook on music. The use of chords, which in the 16th century had been effected largely by the mistaken idea of reproducing voices, in the 17th was dropped almost altogether. There was a tendency to thinness, a sort of ~~planing-down process~~ which sought to eliminate all but the bare outline necessary as a setting for their ornaments; and a desire to break up the harmonies into figures, rather than to group them into chords. Moreover, the addition of numerous diapasons, or bass strings, to the lute, increasing with the century, introduced the possibility of a new effect, and some pieces are little more than a fantasy on six bass strings. This practice was no doubt of considerable picturesqueness, but it was not always very interesting music.

Perhaps the most interesting form was the Prelude, which in its most characteristic manifestation was unbarred and written in notes of unaltered value. These pieces were presumably intended as an introductory movement of a suite; they were a sort of improvisation prior to the real business. Their interpretation was probably left to the performer, for it is not likely that the same unvaried time continued throughout the movement; but how they were interpreted must remain a matter of conjecture. The free form of this sort of prelude allowed scope for all manner of fantasy in the way of modulations, and one of the most popular practices was to write a prelude ranging through all keys ("*sur tous les tons*") with the changes of key marked above the tablature; also the Prelude *marquant les cadences*, of the same character. Some of these pieces are of considerable originality and charm, and they are undoubtedly the most musically interesting contribution of the Parisian lutenists. Two short examples, taken from MSS. of the latter half of the century, will now be played upon the pianoforte; the first of these has a minim placed over the first letter of the tablature, and this is unaltered throughout; moreover, there is a direction that the notes should be played "*également doucement les une après les autre.*" The second prelude, by La Baulle, has several changes in the value of the notes. Both are unbarred, that is, without definite measure.

The dances in vogue with the Parisian lutenists included some of the older ones in use during the preceding century, and many new. The chief, around which they built their

suite, almost invariably were—following the Prelude which served as Introduction—the *Allemande*, the *Courante* and the *Sarabande*, and it is no small merit to have thus fixed a type of suite the suitability of which is shown by the fact of its serving as the kernel of the later keyboard suite of the 18th century. Their order with regard to each of these dances is rarely if ever changed, but between each, and after the *Sarabande*, various other dance movements are inserted. The English Jigg or *Gigue* was a popular and effective closing movement, the *Passacaille*, the *Gavotte*, *Bourrées*, *Chaconnes*, *Rigaudons*, Canaries, and later the Minuet were introduced in various orders. The *Double* or Variation was also frequent—a development of the *Alio modo* in the preceding century. The *Pavane*, though not of quite the same character as that of the 16th century, still exists, and is generally endowed with a programme quality—most often called the *Tombeau*. *Tombeaux* were a very fashionable form of programme or title, but it is not, as generally supposed, original with the 17th century French lutenists. Elizabethan lutenists in England attached such suggestions to their pieces, and Lamentations, Dirges, even Funerals, are to be found scattered through lute collections of popular character. The descriptive pieces at which French lutenists aimed were generally so in name and ambition rather than achievement. Such detailed descriptions as we meet with in Denis Gaultier's *Rhétorique des Dieux* are purely literary and have no musical connection whatever, no attempt at the pictorial in the notes. When we read one of Gaultier's titles—for instance: "The Triumph. Here is related the magnificent triumph of great Caesar, who drags behind his car captive kings, unfortunate princesses and the spoils of many nations"—we might suppose from this some sort of programme quality in the music, but any other title might have done, for the piece is quite an ordinary dance movement in triple time. It must be confessed that any of the subtlety of connection between programme and music that we find, for instance, in the later harpsichord writers, notably in François Couperin, is quite lacking in any of the lute music of the Parisian school which the present writer has come across.

The influence of the lutenists of this school upon the art of harpsichord playing was very pronounced, and without the testimony of lute MSS. it would be difficult to account for many of the mannerisms of early French *clavecinistes*. These adopted, together with the ornaments in use and many of the forms that were common with lutenists, even such mannerisms as had no real meaning on the harpsichord. Imperfect counterpoint where, through the exigencies of fingering, the lutenist had been obliged to let a part rest,

to leave a gap, the clavecin composers have reproduced exactly, and the effect is an anomaly, as their instrument was hampered by no such difficulties of fingering. In this way harpsichord players in the 17th century stood in the same relation of borrower from lute forms of speech, as the lute had stood with regard to vocal music a century earlier. Moreover the forms, the unbarred preludes and dances, as well as the fashion for fantastic titles, were all taken bodily from lute music. In fact, the lute was keeping up its traditional character as pioneer and dictator in secular instrumental music. The time came when it was obliged to borrow from the very instrument whose style it had so largely helped to form; but that was not until the French founders of the school were dead, and their ways had passed over into Germany.

It has been said above that the school of which the Gaultiers were the chief exponents dominated the whole of the 17th century. Outside France its influence was as pervasive as within, and what lute music remains of that time in other countries shows where the source of inspiration lay. But in England, which otherwise was almost entirely dominated by French taste, we still find one lutenist who was working during three-quarters of the century in the midst of French influence, but who kept his own individuality throughout. At the end of a long life, Thomas Mace published in 1676 a practical instruction book for his instrument, and although he bewails the lack of interest shown by most people in his beloved subject, yet there must have been a certain public for this book, however much in the background it may be in musical history. It is interesting to read in Mace's chapter on the "Common Aspersions upon the Lute" what were considered the main reasons for the decline of the instrument. His points, which he spends much time and energy in refuting, are:—

"First.—That it is the Hardest Instrument in the World.

Secondly.—That it will take up the time of an Apprenticeship to play well upon it.

Thirdly.—That it makes young people grow awry.

Fourthly.—That it is a very chargeable Instrument to keep; so that one had as good keep a Horse as a Lute, for Cost.

Fifthly.—That it is a Woman's Instrument.

Sixthly & Lastly (which is the most childish of all the rest).—It is out of Fashion."

Mace himself was as ardent a believer in his instrument as any 16th century lutenist could have been. His music has

considerable originality, and his book should have had far more effect than is visible. But the truth is that the lute was now only in the hands of amateurs, and what position it had had in Mace's childhood was long since gone. It no longer had any voice in the making of fashions, and before he died Mace must have realized how out-of-date his enthusiasm had become. It is strange that this same fate, or one very similar, seems to have found that other great English lutenist—John Dowland—more than half a century before.

One of the most instructive pages in Mace's book is that where the dance and other forms in use by him and his contemporaries are catalogued and described. There are thirteen kinds, and it may be remarked that his description of their character is sometimes considerably at variance from the ordinary understanding of the forms.

"There are first Praeludes, then 2dly. Fancies, and Voluntaries, 3dly. Pavines, 4thly. Allmaines, 5thly. Ayres, 6thly. Galliards, 7thly. Corantoes, 8thly. Serabands, 9thly. Tattle de Moys, 10thly. Chichona's, 11thly. Toyes, or Jiggs, 12thly. Common Tunes; But lastly, Grounds, with Divisions upon them.

"And of every of These, I will give you some kind of Knowledge, by way of Description.

"1. The Praelude is commonly a Piece of confused—wild—shapeless—kind of Intricate-Play (as most use It) in which no perfect Form, Shape or Uniformity can be perceived; but a Random-Business, Pottering, and Grooping, up and down, from one Stop, or Key, to another; And generally, so performed, to make Tryal, whether the Instrument be well in tune, or not; by which doing, after they have compleated Their Tuning, They will (if They be Masters) fall into some kind of (2) Voluntary, or Fansical Play, more Intelligible; which (if He be a Master, Able) is a way, whereby He may more Fully, and Plainly shew His Excellency, and Ability, than by any other kind of undertaking; and has an unlimited, and unbounded Liberty; In which, he may make use of the Forms, and Shapes, of all the rest.

"3. Pavines, are Lessons of 2, 3 or 4 Strains, very Grave, and Sober; Full of Art, and Profundity, but seldom us'd, in These our Light Days.

"4. Allmaines, are Lessons, very Ayrey, and Lively; and Generally of Two Strains, of the Common, or Plain-Time.

"5. Ayres, are, or should be, of the same Time (yet many make Tripla's, and call them so); only they differ from Allmaines, by being commonly Shorter, and of a more Quick, and Nimble Performance.

"6. Galliards, are Lessons of 2, or 3 Strains, but are perform'd in a Slow, and Large Triple-Time; and (commonly) Grave, and Sober.

" 7. Corantoes, are Lessons of a Shorter Cut, and of a Quicker Triple-Time; commonly of 2 Strains, and full of Sprightfulness; and Vigour, Lively, Brisk, and Cheerful.

" 8. Serabands, are of the Shortest Triple-Time; but are more Toyish, and Light, than Corantoes; and commonly of Two Strains.

" 9. A Tattle de Moy, is a New Fashion'd-Thing, much like a Seraband; only It has more of Conceit in It, as (in a manner) speaking the word (Tattle de Moy) and of Humour; (as you will find, quite through This Book, where they are set); That Conceit being never before Published, but Broached together with This Work. It may supply the Place of a Seraband, at the End of a Suit of Lessons, at any Time.

" 10. Chichona's, are only a few Conceited Humourous Notes, at the end of a Suit of Lessons, very Short (viz.) not many in Number; yet sometimes consists of Two Strains, although but of Two Semibreves in a Strain, and commonly, of a Grave kind of Humour.

" 11. Toys, or Jiggs, are Light-Squibbish Things, only fit for Fantastical, and Easie-Light-Headed People; and are of any sort of Time.

" 12. Common Tunes, (so-called) are Commonly known by the Boys, and Common People, Singing Them in the Streets; and are of either sort of Time, of which there are many, very Excellent and well Contriv'd Pieces, Neat, and Spruce Ayre.

" 13. The Ground, is a set Number of Slow Notes, very Grave, and Stately; which (after It is express'd Once, or Twice, very Plainly) then He that hath Good Brains, and a Good Hand, undertakes to Play several Divisions upon It, Time after Time, till he has shew'd his Bravery, both of Invention, and Hand.

" Thus, I have given you to understand, the several sorts, and Shapes, of most Lessons in Use."

Mace's Suites do not, except occasionally, follow the type set by the Parisians. They always, however, begin with a Prelude and Almaine and end with a Tattle de Moy, while between these we find the following movements: Ayre, Coranto; Ayre, Coranto, Seraband; Ayre, Galliard, Seraband; Coranto, Galliard; Galliard, 2 Corantoes, Seraband. One Suite ends with a piece which he calls Hab-Nab. The Jigg he seems to eschew entirely, perhaps on account of the "easie-light-headed" people to whom they appealed. We shall hear one of his Suites consisting of Prelude, Almaine, Ayre, Galliard, Seraband and Tattle de Moy.

With the end of the 17th century we have come to the inevitable decline that the lute and its lovers must have faced

at one time or another, for the wonder is that it held on as long as it did. The circumstances which had made it what it was to the 16th and 17th centuries were no longer the same; other instruments of, it must be confessed, greater all-round capability, had become popular, and, as nearly all writers agree, the enormous technical difficulty of the lute was against its continuance. Some authorities ascribe its decline wholly to this reason; others say the tablature was an equally important stumbling-block and cause of the downfall of the instrument. However this may be, people had grown weary of it in most countries by the time that the members who formed the Parisian school were dead. It was still no doubt an invaluable accompanying instrument and of great effect in concerted music, and we find MS. collections of French solo lute music as late as the second quarter of the 18th century. But the importance of the movement no longer weighed in musical life—it had done its work and no more was required of it. There was, however, a revival in Germany lasting from the last quarter of the 17th century into the second half of the 18th, a revival in which we meet with some of the greatest names of the period and of all time—Bach, Handel, Haydn and many smaller ones—while a considerable amount of lute music, solo and concerted, dates from this time. Its forms and characteristics, at first taken whole from the Parisians, later on were greatly influenced by keyboard music, and we see the position of the lute reversed from what it had been in earlier days, that is, it had become a borrower from other instruments instead of the never-failing source whence the latter took their forms and expressions. Publications of lute music continued as late as the sixth and seventh decades of the century, and even at the beginning of the 19th we come across occasional MS. tablature. By that time, however, it was already a curiosity and the instrument more an inmate of the museum than of the home.

In reviewing rapidly the ground covered to-day, that is the two centuries in which the lute was of prime importance in musical life, we find at first two principal elements striving for the upper hand, one polyphonic, contrary to the nature of the instrument but bearing all the weight of serious musical sanction; the other popular and thoroughly suited to its medium but still more or less tentative and unacknowledged academically. We see the determination with which the latter idea was persevered in, and the way the two elements were brought together and made, as it were, to meet within a common treatment of coloratur and chord effects; also we find the gradual shifting of balance between the two until the popular idea, after a half-century's continuous moulding at the hands of artists (for lutenists were artists generally before they were musicians),

becomes a definite and fully realized artistic purpose. As soon as this is achieved the crudely popular elements disappear, the simple dance retains only its name and general rhythm, and becomes a link in a chain of contrasting movements. To the Parisian school belongs the honour of finally bringing to an artistic conclusion the tentative efforts of earlier lutenists with regard to the suite; but it was their 16th century predecessors who prepared the way for the change which took place in all music at the turn of the century, and which made possible a movement that may be called the first consciously instrumental movement. For the Parisians suffered from no high tribunal by which music was music according as it conformed to one only standard, they were untrammelled by the considerations that made 16th century lutenists so uncertain in their aims. It is therefore no wonder that they achieved a body of work more homogeneous if less historically interesting, more definitely instrumental if less musical than anything that the 16th century could show in the way of lute music. But, having accomplished this, it is no wonder either that with the end of the Parisian movement there was practically nothing left for the lute to do. It had played the part of gradual reformer, it had attained its most characteristic individual expression—what was left was more or less superfluous, and as the need for it vanished, so did the instrument. It may be a matter for regret that so fine a work of art as the lute should have disappeared, but we cannot re-create musical conditions that have ceased so long since, and after all, its influence, which is more important than itself, can never disappear when the whole of modern music is present to testify to it.

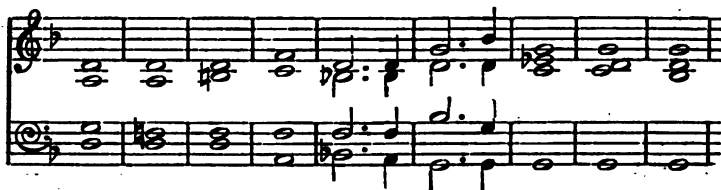
The illustrations, played on the pianoforte by Miss Kathleen Salmon, were as follows :—

PRIAMBEL	...	...	...	<i>Judenkönig</i> (1523).
SUITE (PASSAMEZO, GAGLIARDA, PADOVANA)	<i>Antonio Rotta</i> (1546).			
TOCCATA	...	...	...	<i>Kapsperger</i> (1604).
CAPRICCIO CROMATICA	...	...	...	<i>P. P. Melii</i> (1616).
TWO PRELUDES	...	...	<i>Anon.</i>	(2nd half of 17th cent.).
SUITE (MUSICK'S MONUMENT)	<i>Thomas Mace</i>	(1676).

TOCCATA (FOR CHITARRONE).

Arpeggiata.

KAPSPERGER, 1604.

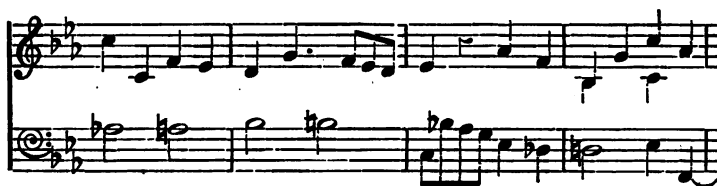


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CAPRICCIO CROMATICA (CALLED IL CIARLINO).

P. P. MELII, 1616.

The image displays a musical score for a lute piece titled "CAPRICCIO CROMATICA (CALLED IL CIARLINO)" by P. P. MELII, 1616. The score is written on six systems of two staves each, using a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is characteristic of early 17th-century lute music, with a focus on chromatic movement and intricate melodic lines. The piece is a capriccio, a type of short, often technically demanding, instrumental composition. The title "IL CIARLINO" suggests a connection to the lute's characteristic sound, which is often described as "chiarino" (bright or clear).







DISCUSSION.

THE CHAIRMAN.—Those of us who are members of the International Musical Society, are under a deep sense of obligation to Miss Dodge for the light she has already thrown on this question ; and she has added greatly to our obligation to-day. One of her most prominent difficulties of course is the tablature. Those of us who have sometimes tried to make something of it, know the obstacles that meet us. It is perfectly impossible to judge of the nature of the music from the tablature that stands before us. It is as bad as a full score in tonic sol-fa would be. There is no doubt that the graphic method of the received notation helps a

musician greatly in estimating the character of the work which is before him. It is difficult to believe that some of these complexities were not deliberately created for the purpose of keeping the body of musicians select. These were only gradually overcome; and then we had even worse difficulties in vocal music in the shape of the neumes of an earlier age. And if anyone here has tried to score a set of madrigals from a set of the original publications, he will know the trouble he gets into, and the intricacies of the greater and lesser prolation. It is a pity that so interesting a subject should be obscured by the obstacles that lie in the way of investigation, and we can only thank Miss Dodge for her efforts to grapple with these difficulties, which efforts have rendered possible the excellent paper we have heard to-day. We have also to thank Miss Salmon for the illustrations. It is perhaps a little thankless to have to play examples on an instrument for which they were not intended. We were many of us rather hoping we might have the pleasure of hearing the actual instrument, but we thank her very much for the way in which she has given us these illustrations.

Dr. MACLEAN.—I second the votes of thanks. Dr. Southgate's delivery, and Miss Salmon's performance, were alike admirable. Miss Dodge's lecture will afford excellent reading. I am not an antiquarian, but would note that the lute was in those days just what the pianoforte is now, the sole domestic vehicle for music. They had no bow to draw across the strings, at least with any effect, and they had no keys to strike. Consequently all was plucking; a process which practically survives now only in the pizzicato of "strings." Plucking gave weak effects, but still the music of the day was adapted thereto, and in itself was most skillfully composed. The dances of 1546 just played ring as true now as ever. There has been talk lately of the Mannheim School beginning with the Bohemian Stamitz, who laid the foundations of Haydn's art, and so of modern instrumental music. Their music is estimable, but I do not think it is better than these variations of two centuries earlier. I am doubtful whether lutenists could play so fast as we have just heard the pieces played on the pianoforte. I have also been doubting whether the tablature really revealed certain augmented-sixth chords, Italian or French, which I heard. In conclusion, I would remark that listening to this old music, inclines one to have less conceit about our own.

Mrs. A. C. BUNTEN.—May I make one remark? The last speaker referred to the pace at which the music was played. I have had lessons on the lute myself. Many of the grace-notes which sound very rapid when played on the pianoforte are played by snapping the fingers of the left-hand

on the string. You tighten the finger down on the board, and suddenly let it go, and you then get the note below also. I am sorry the lute has not been played to-day, because it has been played at concerts in London within the last few days, so it is not quite out of fashion. It is a very beautiful instrument, and people should have an opportunity of seeing it and hearing it. The pianoforte gives no real idea of the tone. It is also a delightful instrument to sing to. There were various sizes of lute in common use; the Pandora, with wire strings; the Theorbo, a large kind of mandoline that rested on the knee; and the Arciliuto, which was 5 ft. long, and had twenty-four strings. The lute began by being fretted; the teacher furnished the frets by tying strings round the neck at different intervals. It was considerably later that brass frets were introduced. The strings played a very important part in Queen Elizabeth's day. They were so expensive that debts were paid in strings, and Queen Elizabeth received her New Year's gift in the shape of a box of lute strings. We should also remember that Galileo the astronomer played the lute, and left a tutor for it and some music. In playing the lute, various effects can be obtained by the position of the right-hand upon the board. When you play low down you can get very loud, sonorous notes; when you play in the middle it is not so sonorous; when you play up on the neck with the right-hand it gives a very soft, prolonged, sustained note, which is very beautiful, and is generally used as an accompaniment to songs. Then the harmonics are an effect which most players of stringed instruments use a great deal. Many of the strings were doubled for each note.

DR. SOUTHGATE.—I think you have heard quite enough of my voice, so I do not desire to trouble you with many further remarks, though a great deal might be said. We should of course have liked to hear the lute, but it is exceedingly difficult to find such old instruments now in order. They will not bear the strain they once would, and to string up a fine old instrument for performance is a dangerous thing. I possess a lute which I should not mind lending for the purpose, but if I had such rare, beautiful old instruments as Mr. Galpin and some others possess, I certainly would not put them to the test. Miss Dodge has dealt rather with the music of the lute than with the lute itself. The criticism of the different styles of music has been most helpful. It must have shown to many of us what an important instrument the lute was. Its influence still remains with us. One word with regard to the tablature. It is very hard to decipher, and only those who have attempted to do anything with it can have an adequate idea of the difficulties. I have been engaged lately at the British Museum in transcribing some lute music, and the difficulty to find, first of all, how the

instrument is tuned needs great patience. But I am not sure the charge against the lutenists that they wished to make a mystery of it is correct. You must remember that the tablature of the lute grew gradually, just as the neumes developed into our modern notation. The early itinerant minstrels who played the cittern and lute did not, I think, know anything about tablature. They played by ear; but when persons had to be taught, the first thing was to tie pieces of string round the neck to indicate where the strings were to be stopped. They did the same thing with the viol, so you must remember the lute was not the only instrument that was treated in this way. I recollect a lady wishing to try a viol of mine, and, being annoyed with the frets, as a reflection on her ability to stop correctly, wanted to have them off, but I would not consent to it. The age of these frets is enormous. I remember Sir John Stainer telling me he had seen frets on some of the ancient Nefer instruments of Egypt. The tablature seems to us difficult, but there was an advantage in it. Persons who knew very little about music could play from tablature, because they had not to learn what note they had to play, as the tablature indicated where they had to put the finger. That was the beginning of the tablature, and when it was once established there was no reason to alter it. The professional players could read from ordinary notation, but they preferred the tablature: my idea is that they found it a little easier. The difficulty of playing the lute was enormous, but I suppose people had more leisure than we have to-day. It is quite certain that the lute music that has been left us, was not simply written down to be looked at, but was meant to be played. I have brought here a book of Chilesotti's, who transcribed a number of pieces for the lute, not only solo pieces but concerted music. If Dr. Maclean would look at this, with its double-demisemiquavers, I think he would say it was impossible. I feel sure it was played, just as horn-players in Mozart's time played that wonderful horn-music which he wrote, though players of the present day, with all the facility afforded by the system of pistons, say they can only just manage it. They had their more blessed time then, and they practised diligently.

Miss JANET DODGE.—With regard to the pace at which the illustrations have been taken, it must of course remain a matter of conjecture. No practical experience of the lute nowadays is of any use, as nobody has the time to acquire the technique which virtuosi on the instrument must have possessed, and my opinion is that these attained a rapidity of execution which is almost impossible for us now to understand. As to the chords, they are all perfectly genuine and untouched, and examination will prove that they never have more tones than the strings of a lute. For the

ornaments, it is impossible to reproduce them exactly or even approximately on the pianoforte, owing to the difference of medium and of technique. There was not time of course to go into the construction or practical details of the lute, the subject being lute music and the paper already too long. If the illustrations had been played on the proper instrument, even granted there were executants who were able to overcome the enormous difficulty of some of them, three different lutes would have been necessary for their interpretation, as these pieces are written for three separate tunings; and it is impossible to re-string and re-tune the same lute and have it playable in so short a space of time. Moreover, it would have been rather difficult to procure three different lutes for this occasion. As to the tablature, we have the testimony of ancient books that it was invented for unmusical people, *i.e.*, people who could not read notation.

JUNE 16, 1908.

F. GILBERT WEBB, Esq.,

IN THE CHAIR.

THE EVOLUTION OF THE FLUTE.

By T. LEA SOUTHGATE, D.C.L.

FROM time to time not a few examples of examination curiosities come before me for observation and criticism. I sometimes think that those who set these papers, and who are responsible for this modern outcome of to-day's musical position, are more desirous of plucking unfortunate candidates than of ascertaining the practical value of their knowledge. I could mention items which would puzzle not a few old and experienced musicians to answer. I remember seeing in a paper by a Welsh examiner the directions: "Give an account of Church Music from the 16th to the 19th century"! Another: "What would be the mathematical value, if added together, of a dotted crotchet, a dotted quaver, a double dotted semiquaver, and a double dotted demisemiquaver, all contained in a bar, value of one semibreve?"

Well, it has struck me what a sweet question it would be to set: "Who invented the flute?" It sounds so simple and bland-like! I think my answer would have to be "No one person!" This important member of the modern orchestra, like its companions of the wood-wind, brass and strings, represents the evolution of countless ages. Like our English oak, the flute grew from a germ, and grew slowly. Owing to the needs of composers, and thanks to the several inventions of many minds, the flute has been developed from what may perhaps be termed an accident. The instrument now in the hands of our artists has been laboriously thought out, and is constructed with all the skill that manufacturers have brought to bear upon their task. We are the favoured heirs of the ages. Sometimes one is given to think that in these strenuous days we are not sufficiently grateful to those who have laboured before us and left to us the results of their earnest toil.

In the brief space of time allotted to me here I can do little more than glance at the evolution of the flute, a process extending over thousands of years, speaking briefly of the successive stages of development until we arrive at the

perfected instrument of to-day. Thanks to the ability of Mr. J. Finn, you will be enabled to hear various examples of these flue pipes, as this musical family is technically termed, from Egyptian specimens of some 4,000 years ago, to the concert flute of to-day. There is not time to dwell at any length upon the large number of improvements in construction which the ages have brought forth, or to tell of experiments that have been abandoned as the outcome of the law of the survival of the fittest. Nor shall I describe the minute construction of the modern flute. It must be enough to point out its typical stages, and let you yourselves be judges of the gradual advance towards perfection—if one may dare to apply that exalted term to anything mundane.

What a valuable work it would be, and of what great assistance it would prove to the writers of musical history, as well as to students of the Art itself, if some leisured College Don, able to read the Greek and Latin authors with facility, would extract from their writings all the passages relating to music! There are plenty of men at the Universities—not too hard worked, may I say—who could accomplish this task. From time to time desultory extracts appear, and indeed some few books have been put forth, but there has been no systematic musical searchings of the classic pages of the past. In this prosaic, exact age it may be admitted that the pretty tale of the birds and beasts (I do not recollect whether there were any fishes) that followed Orpheus about when he treated them to a solo on the flute or lyre, is poetic enough to have inspired some beautiful music. But we long to learn something more definite about instruments in use so often alluded to, and also what music was played upon them. There exists plenty of material; so I venture to express the hope that some day leisured scholars will help musicians better to know this. I would especially suggest consulting the work by Villoteau, a musical savant who accompanied Napoleon Bonaparte to Egypt. He not only tells us much of interest about the ancient music of that wonderful people, but further supplements his French text with quite a large number of references to music from the Greek and Latin classic authors. I fortunately possess this rare number of the monumental twenty volumes which Napoleon commanded and had published, and have learned much from it.

The legends connected with the origin of the flute are many. Not a few old writers have attributed to Apollo the invention of the pipe as well as of the lyre; others assert that the light-footed Mercury first made it, and gave it to the son of Jupiter and Latona. If Apollo is identical with the Horus of the Egyptians, then one inclines to believe that in times of hoary antiquity the flute first originated on the banks of the Nile. A claim little known is that Krishna, the ancient Hindoo

deity, gave his followers the flute, and there is some evidence which points that way. But I must not linger over this, beyond observing that there are some remarkable coincidences in the fabled histories of Apollo and Krishna which indicate that they might be one and the same person.

Then Minerva, the goddess of the liberal arts, has the credit of the invention; indeed, one of her names was "Musicia." The legend is that Minerva fashioned the primitive instrument from the leg bone of one of her stags. For long it bore the name *tibia*; indeed, the early players were called *Tibicenes* among the Latins, though *Αυλητης* with the Greeks. Ovid's tale is that, on playing her favourite flute before Juno and Venus, the jealous goddesses ridiculed the distortions of her face. Then, of course (like a lady), Pallas Athene had recourse to a reflecting mirror; convinced by this, she threw away the instrument, predicting a melancholy end to whoever found it. Well, we know what happened to Marsyas, who picked up the flute, practised it, and, unfortunately for his skin, entered at a Competition Festival. It is, however, quite possible that this may have been a *reed-blown* pipe, and not a flute proper; the two types are often confused and mixed together by the old writers. It is significant that the reed players shielded their cheeks by wearing a *Φορβειδ* or *cāpistrum*, as a protection against the pressure of the breath; this device seems hardly necessary in the case of the "soft-breathing flute."

Pythagoras makes the Phrygian King Hyagnis the inventor of the flute, relating that he composed music for it in the Doric mode in praise of Bacchus and Pan. Bacchus, who appears to have been Osiris of the Egyptians, and perhaps identical with Schieva in the Hindoo mythology, is also said to have designed the flute. By the way, it is a little curious that in the expedition of Bacchus to the East, the God of Wine is stated to have furnished his army with musical instruments, and to have conquered the people by means of music rather than by the sword. The fact is often overlooked that civilization and progress has not been confined to our European continent and adjacent lands; there was quite as old a civilization in the far East. The years have passed on, bearing on their rolls two distinct records, and it is quite likely that Music owes more to China and India than is usually conceived. Probably the violin bow and the free reed came from the Flowery Land.

Pan, that quaint son of Mercury, has also the credit of inventing the flute. The legend is, that the horned monster with feet of a goat was pursuing a virgin of whom he was enamoured. Just as Pan was seizing her, she prayed the Naiads, the nymphs of the water, to change her into the waving plants of the river. And so Pan caught the reeds in

his hands instead of the fugitive. The winds moving these reeds backwards and forwards occasioned musical sounds, which Pan perceiving cut down and made pipes of the stems. He bound the different lengths together, thus several notes were obtained from the contrivance. I should say that examples of this device made in stone are found in the far-away tombs of the ancient Incas of Peru. The Greeks called the instruments the *σύριγξ*. Then Midas, King of Phrygia, is said to have cut reeds from the river Pactolus and fashioned the flute which he gave to Pan; afterwards, over-praising him, he invoked the revenge of Apollo, a brother musician.

Credit is rightly attached to those who have fashioned the instrument, but I am inclined to believe that the original idea of the flute was an accident. May it not have been suggested by the wind passing over the tops of the broken reeds growing by the river side?

Lucretius sings:—

“Fond Zepher playing on the hollow reeds
First taught the peasant how to use the pipe.”

And another poet:—

“And while the soft evening gales
Blew o’er the plain
And shook the sounding reeds,
They taught the swains.
Thus, the pipe was formed,
The tuneful reed.”

Surely we are justified in supposing that someone more curious than his fellows, or, say, with an ear more keenly attuned to the music of natural sounds—the sighing of the wind through the waving branches of the trees, the fall of plashing water, the songs of the birds, the moaning of the sea, and so on—may have been pleased with the notes he heard from the reeds—“Shaken by the wind,” as was said of old. So he waded into the shallow water, broke some of them off, blew across, or, better still, down the pipe, and then obtained the effect that Nature’s breeze had produced. He must have perceived that different lengths of reeds produced different notes. It need not have occupied years to select and arrange these in suitable lengths, so they were tied together in a row, and thus was produced that very ancient instrument the Pan-pipes. Here, then, seems the origin of the flute, the embryo of the majestic organ.

Of the ancient lip-blown pipes themselves we have a few remains, chiefly from Egyptian and Greek tombs. But there is quite a wealth illustrating these to be found on architectural monuments. Here are two curiosities recently

sent me from a Greek tomb in Sicily. They are made of baked clay, and one might mistake them for scent bottles. On blowing across the circular lip of the little jar a soft musical note is evolved. It is believed that these curious archaic instruments were placed in the tombs of dead musicians, so that their souls should occasionally refresh themselves with some music of the past. Flute-players appear on the frieze of the Parthenon; there are many shown on the wall-paintings in the Egyptian tombs, together with not a few notable sculptured figures with instruments, and representations on vases, cups, bronzes, coins, &c., depicted in many art works. With these examples before us, and the allusions to music of the period in the pages of the classical writers, there is ample evidence as to the prominent position which Music held in old times and what instruments were in use. A very early mention of the flute occurs in Homer's description of the shield of Achilles, and he tells us that the *Syrinx* was used by the shepherds to entertain their flocks. Aristophanes, 450 B.C., in one of his comedies, says: "Let us weep and wail like two Flutes breathing some air of Olympus."

You shall now hear the Pan-pipes sounded. The example is an old English specimen from my collection. Think of the enormous antiquity of the simple instrument, and remember that it is still to be heard in our streets to-day, played by the Punch and Judy performer. Judging by the statues of the god Pan, the instrument does not materially differ from the type common in Greece quite 3,000 years ago. A poet sings:

"The pipes of Pan to Shepherds
Couched in the shadow of Menalian pines
Was passing sweet."

According to Strabo and Diodorus Sicculus these pipes were heard in the ancient Panopolis, the Egyptian "City of Pan," centuries before even the remote Greek date.

(The Pan-pipes were here played.)

You know that in all the reed tribe of plants the stem is hollow, but here and there are to be found knots; these occur where a leaf is sent out from the stem: at this point Nature puts forth a circular wall to strengthen the plant, dividing it into a series of hollow and air-tight sections. Each tube in the series of Pan-pipes stands for one of these sections; the larger it is, the deeper the note it gives forth; we term this a stopped tube, because one end of it is closed. Now a word on the theory of tone-production. If you blow across the open end, or partly down one of these tubes—or a common latch-key, for example—so adjusting your lips that the stream of breath impinges on the *edge* of the tube, then

the column of air is broken, part goes into the tube, and part travels outside and along it. This flutter at the edge causes a series of rapid vibrations to take place, and the result is that sound is evoked. This is the acoustic principle underlying the production of sound in all the flue wind instruments.

The ancients only got one note out of each tube of the Pan-pipes. But a development was to come, and we see its first step in the Sèbis of the Egyptians, pipes varying in length from three feet to eight inches. The knots, very hard, were burnt through, and the result was a tube open from end to end. Some one must have reasoned that as pipes of different lengths gave different notes, so if one could make a break in a long pipe, then another and more notes could be got; the result was the burning or cutting of finger-holes along the pipe. The soft cushion at the end of the fingers sufficed to close the holes, causing the vibrating column of air in the pipe to sound just the length of the tube partially left open by an uncovered hole. The law of vibrations reduced to a mathematical formula would have told them as much as this, but until the time of the Greek theorists little was known about acoustic theories; they determined in practice just what was required. One hole having given the desired result, more must have quickly followed until the four notes of the ancient tetrachord were procured. Eventually all the notes of the diatonic scale were obtained. In the truly remarkable arghool reed flute from the Akhmin Pyramid we get eleven holes, more than, apparently, we have fingers to cover. As you will perceive when these Sèbis are sounded, the action of the breath through the lips closely approximates to the effect of the breezes of old. I should say that these open tubes are quite difficult to sound. The Nây heard in Cairo to-day is just such another open tube with finger-holes as was played on the banks of the Nile many thousands of years ago. Nothing alters much in Egypt.

(Two copies of Sèbis from the Egyptian tombs were here sounded, and a little piece was played upon a modern Egyptian Nây—"Annie Laurie").

Music, I should remark, was first a pastime, then an art, and later on it has become a science. I am pretty well convinced that we owe our music to the ancient land of the Pharaohs. Pythagoras, the Greek philosopher, lived there nearly twenty years. He carried their music to Greece, where it became in a measure systematised and studied by the philosophers from its mathematical side. From Greece it went to Rome, and from Rome has spread over the European continent and beyond. Moreover, we perceive in Egypt the type of every modern instrument used—percussion, wind, and string. Among the numerous paintings in their

tombs we find a remarkable flute concert on the walls of the Gizeh pyramid. Here a virtuoso seems to be playing a concerto, accompanied by a small band of flutes, not, it should be observed, of the *same* lengths, thus giving different notes. Does not this suggest some possible harmonies? The soloist is standing up to play, the accompanying flautists are shown kneeling. There are plenty of examples of concerted music depicted, sometimes as many as seven different instruments are being used together. From their construction these could not possibly have been played in unison or octaves. Surely there is a significance in this. I confess that this early flute performance fascinates me.

We have abundant testimony that there were quite as famous players in ancient times as in these later days. Pindar, born 522 B.C. at Thebes, second only to Homer in the poetic beauty of his conceptions and the loftiness of his verses, the prince of Greek lyrists and himself a flautist, wrote an Ode (the 12th) in praise of Midas the Sicilian, a flute-player who twice obtained the laurel crown at the Pythic games by his performances on some flutes made of the reeds cut from the river Cephissus: Midas of Agragas the "Glorious" has thus been immortalized. Plutarch, in his Essay on Music, mentions Sacādas, a musician of Argos, who three times won the prize at the Pythian games. Strabo and Diodorus Sicculus speak of several famous flute-players. Lamia bewitched the artistic world of Greece; she paid enormous prices for her flutes made of boxwood, lotus-wood and sycamore by the cunning craftsmen of Alexandria; her admirers built a temple, and divine honours were paid to her. Isocrates, the celebrated orator, was the son of a rich musical instrument maker at Athens; apparently music did not pay, or pay sufficiently well, so he threw up the profession and opened a school for philosophy and oratory. Demosthenes and Lycurgus were among his pupils. It seems that the flautists of Alexandria attained great fame in playing on that instrument. They often went to Greece and elsewhere, obtaining large fees, and they wore a distinguishing dress. Some of the Alexandria metal flutes were chased and adorned with figures clothed with flowing drapery; they were quite as much works of art as the beautiful lutes and the painted and inlaid virginals of a later age. Not many of these actual "spoils of time" are left to us, but we can see examples on a number of Greek and Etruscan vases in our museums. Ismenias, a celebrated musician of Thebes, had the strange compliment paid to him by Atheas, King of the Sythians, that 'he liked his flute-playing better than the braying of an ass'! At least, so Plutarch says. We are told that his flute, bought at Corinth, cost a sum of £580 of our money. This statement may appear astonishing, but it should

be pointed out that in an age of wealth and luxury, when flutes were made in ivory, finely carved, mounted in gold, perhaps encrusted with precious stones, there were artists just as anxious to obtain splendid specimens of the notable makers' skill as we meet with to-day, when wild prices, running into four figures, are given for a Strad violin, the actual cost of the wood and labour originally bestowed on which was under a sovereign. There must have been notable makers in the past who produced artistic work in wood, ivory and ornamental metal, and there were rich players ready to pay for a fine instrument and a name. We know that the stalks of the lotus which grew by the Libyan desert were specially valued and exported to Greece for flute construction; the Alexandrian makers claimed to possess secrets for the manufacture of their products. Among other materials used was marble; fragments of such flutes are in our museums. Only lately, one of our members, Colonel T. B. Shaw-Hellier, in digging the foundations of a house he is building at Taormina, Sicily, came across pieces of a Greek marble flute.

It may perhaps afford some idea of the high esteem in which the flute was held in Egypt to mention that, like the Nêfer (the ancient guitar), which stood for the quality "good" in their hieroglyphic system, the flute in this picture alphabet represents "precision, regularity and truth." It is curious that the holes in the instrument were covered with the second joint of the fingers, as is the Japanese practice to-day. No instruments were in more common use in Egypt than the flute proper, together with the allied instruments provided with the arghool reed, the origin of the chalumeau and parent of the clarinet. Flutes were used by street vendors to announce their wares: the milkman tootled a special tune; they were employed in conjunction with the rhythmic clapping of the hands to keep labourers up to their work—the masters took care to prevent the "going canny" in vogue to-day. Athletes boxed to the sound of the flutes; we are told their music was employed to entice crabs—a cheap sort of bait for the deluded artistic crustaceans of the day! The rowers in Cleopatra's barge kept time to the sound of the instrument. Shakespeare says:

"Their oars were silver,
Which to the time of flutes kept stroke."

Flutes were first attached to the temple of the god Apis: at his annual solemnity the flute and sistrum only were allowed. Herodotus, in Book II. of his History, says, that when the outdoor festivals of Diana and Bacchus were celebrated, flute-players went from village to village accompanied by singers and crotalists with clappers to keep time.

Remember how great was the influence of Egypt, and how long this lasted. It extended to all lands bordering on the Mediterranean, and her royal dynasties with their wonderful civilization were a living force for thousands of years. Music marched with and was a component part of this civilization. Perhaps some may be surprised to hear that at Rome there existed "A college of flute players," probably some sort of a Guild with protective organization.

Now I must make a jump over the gap of time that separates us from the palmy age of Egypt, Greece and Rome. Here are some living examples of the far-reaching influence of ancient Egypt. This is quite a modern Hungarian pipe, open from end to end, on which I will ask Mr. Finn to play you a very familiar English air—"Home, sweet home."

(The Hungarian pipe was played.)

And here is another example from Bulgaria, also an open tube, on which "The British Grenadiers" is practicable. Perhaps there are some here who frequently see in our newspapers particulars of some fresh atrocity in unhappy Macedonia, and may think that just now the British Grenadiers themselves might do good preventive service in that turbulent region. Both these pipes are descendants of the ancient Nây, but the scale is to some extent modernized.

(The Bulgarian pipe was played.)

I have mentioned the difficulty experienced in sounding these open tubes; I can rarely succeed in directing the stream of air in the exact place, and at the same time in covering with the lower lip sufficient of the orifice of the tube to close it properly. In this type, which comes from Uganda (an old cannibal land) and is ornamented with a ghastly trophy of human hair, certainly not native, you will perceive at the top a small piece cut out about the shape of a finger nail. Who first thus nicked a pipe one cannot tell; I should say that the device is also found in the old Chinese Krena. It marks a decided advance, indeed it is a departure which has had far-reaching consequences; from this are developed the recorder and flageolet with their fipple or whistle-head, and, most important of all, what we term the flue pipes of the organ. There is little difficulty in directing the breath on the sharp edge of this kind of tongue, producing the flutter, and then immediately the pipe speaks. Mr. Finn will sound this flute, and then another of the same type which was sent me by my nephew, who happens to be a high official at Khartoum, and had to make a long journey to the South of the Soudan to punish the Niam-Niam tribe for making meals of our labourers working on the Uganda railway. Observe the construction of this *calamus* pipe; it is some species of the *arundo donax*, and has been covered with leather, oiled to prevent the wood splitting owing to the great heat of the

climate, and it is clasped round with sheet tin; the mouth end is nicked and furnished with a protecting band of snake-skin. The notes are beautifully soft.

(Here the Uganda and Soudan flutes were sounded.)

The nick in the end of the pipe must have soon become mechanically improved and developed into the familiar and widely spread whistle-head. Here is an example made from a bone. The pipe has only three holes, and is ornamented with curious beetle wings intended, I am told by my son, who sends me this from the Upper Amazon river, to be shaken when played.

(Here the Amazon whistle was played.)

And here is an example from Tunis. (Sounded.)

Now let us pass through the gates of the past into our later world. The first product of European civilization we come to is the old English Recorder, sometimes called the beaked flute, because the mouthpiece takes the form of a duck's beak. I prefer to use the English name; not the French, "Flute-à-bec." The recorder was a soft-toned instrument very much in favour with our forefathers. Every "gentleman of quality" played either the lute or the recorder in Tudor and Jacobean times. Shakespeare often mentions the instrument; indeed, there is a scene in "Hamlet" in which it bears an important part—an ignorant commentator explained the expression, "Here come the Recorders," as the advent of certain high law officers! Pepys was much taken with the instrument. In his "Diary," under 1668, he writes:—

"To Drumbleby's and there did talk a great deal about pipes, and did buy a Recorder which I do intend to learn to play on, the sound of it being of all sounds in the world most pleasing to me."

It is difficult to obtain any expression from the recorder, and its quiet, soft tone had to give way to the stronger transverse flute: the type only exists to-day in the common whistle and flageolet. Our esteemed member, Mr. Christopher Welch, in Papers he has read before the Musical Association, has dealt so completely with the instrument, and the many allusions to it in early literature, that I need not further dwell upon this once favourite member of the flute family more than to mention that, like other instruments of the time—viols, cornets, cromhorns, dolce-flutes, hautboys, &c.—recorders were made in sets—that is, one each for the soprano, alto, tenor and bass parts. They were spoken of as "Chests," because one large case or chest held the entire family. Recorder probably comes from the obsolete English verb "To record," that is, to sing as a bird does. An old poet writes:—

"They longed to see the day, to hear the lark
Record her hymns and chant her carols blest."

Mr. Finn will play on this specimen two little pieces written for it, which appear in Humphrey Salter's "Genteel Companion" (1683); they are entitled "Hail to the Merville Shades," and "A Minuet."

On this more modern example, which comes from the East of Europe, he will play another air from the same collection, entitled "Hey Boyes, up goe we."

Mr. Hermann Smith, in his interesting book "The World's earliest Music," says that the flageolet was invented by Juvigny, who played it in the "Ballet Comique de la Royne," in 1581. Properly speaking, it should have a bulbous or flask-like head containing a piece of sponge to condense the moisture from the breath. The old French name *flagol* and the German *flashinet* seem to indicate that this is the more correct derivation of the word, certainly it looks like a French diminutive.

Pepys was also pleased with the flageolet; it was more easy to play and "nimble" than its more stately ancestor. He writes:—

"To Drumbleby's the Pipe-maker, there to advise about the making of a flageolet to go low and soft; and also a fashion of having two pipes of the same note fastened together, so I can play on one and then echo it upon the other, which is mighty pretty."

No doubt he often attempted "The Newest Nightingale" with all its trills and flourishes. This you shall now hear; it is from "Greetings' Pleasant Companion" (1675).

"Play us a Lesson on your Flageolet," writes Sir Thomas Moore.

(Here was played "The Newest Nightingale.")

This is a modern small example brought from Tunis. Greeting, in his book eulogising the instrument, says: "It may be carried in the pocket, and so without any trouble be a companion by land and water."

(The Tunis flageolet was sounded.)

The double flageolet, *i.e.*, the two pipes fastened together, which the delightful old diarist desired to possess, stands for the last of the duet type of flue wind-instruments, with the exception of the bagpipes. Bainbridge, the clever English pipe-maker, succeeded to some extent in making it fashionable about a hundred years ago, and published a "Tutor" for it. Either tube can be used separately, or they can be played together. If this represents the pipes Pepys projected, you will be able to judge whether the effect is "mighty pretty," as the old fellow anticipated. Mr. Finn will play "The Muleteers' Chorus" from this book, a pretty little piece in two parts.

Triple flageolets were also made by the ingenious Bainbridge. I have not heard one. This modern double instrument is

brought from Dalmatia by our member, Mr. E. J. Dent, of Cambridge. He heard it played by a shepherd boy. The two pipes are cut out of one piece of wood, and the instrument bears some interesting ornamentation. (Sounded.) Here is an example from Albania. It is a simple flageolet with a drone, which can be varied; it is cut from one piece of wood. On it will be played a fragment of Slavic music, on which theme Terschak, the flute virtuoso, has written an elaborate piece dedicated to Mr. Finn. (Played.) Specimens of the type are in the Museum of the Brussels Conservatoire, where they are erroneously termed "*Zampogna*," which is really the Italian name of the Calabrian bagpipes.

This is an old English pitch-pipe, having a broad whistle, head and a sliding stopper. It was formerly used in churches where no organ or instrument was available for leading the singing. The note was blown by the clerk, and off the congregation started. The question of pitch was often a subject of dispute between the clerk and the flock. It is recorded that Dr. Ford, the musical rector of Melton, after his clerk had blown the note for the Psalm, called out, "John, you have pitched it too low, follow me." Then, clearing his voice, he lustily began the tune. Another tale I have heard. A careless clerk pitched a tune so high that the top notes could not be reached, and an abrupt stoppage took place, whereupon this official exclaimed, "Dar'nt if oi aint pitched her too oigh," then, adjusting his pipe, he gave the proper note. This contrivance is still used at glee clubs to sound the tonic for the singers. If blown too hard, the note set is sharpened.

An example of the flageolet type rarely seen in this country is the French *colinette*; it has a brighter tone, and is sometimes employed in the small French operas; occasionally it is played in the streets and at country dances. "Come ashore, Jolly Tars, with your trowsers on," which Mr. Finn will play on it, is an instance of how jolly our ancestors could make a minor tune, or rather one cast in the modes. It was originally an old song to the words, "The cuckoo's a bonny bird when he comes home." As sailors in past days took off, or tucked up, their bags for real work on shipboard, no doubt the sartorial direction in this song was intended to imply that they should join in the dancing and merriment on shore in proper ball costume.

(Air played on the *colinette*.)

A notice of the flute appears in the earliest book published on music in connection with instruments "*Musica Getutscht*" by Sebastian Virdung, issued in 1511. From the engravings it will be perceived that the set of four flutes shown are of the whistle-head type. Their scale of sounds and the notation is set out according to the German plan of the time; the author

considerately gives some wood engravings showing how the hands should be placed, and what fingers are required to cover the holes. A side-blown flute is also shown.

Martin Agricola, who in 1528 wrote a curious book on music and instruments in verse, "*Musica instrumentalis deutsch*," supplies pictures of the flutes of the day. Besides the whistle-head set of instruments, he shows four transverse pipes with round mouth-holes near the top, which he terms "*Schweitzer Pfeiffen*." And here is also pictured a recorder having a key for a low note which the fingers could not reach.

Other authors who depict the instrument may just be mentioned. Michael Prætorius, who published a "*Theatrum Instrumentorum*" in 1618, in his valuable pages of illustration shows a family of four recorders and some side-blown flutes. Father Marin Mersenne, of the Order of the Minorites, in the last division of his splendid, extensive work, "*Harmonicorum Instrumentorum*," the most complete and valuable old book on early music and instruments that we possess, dealt with the flute family at considerable length. He dwells upon their construction, differences, fingering, and the music suitable for them. He terms the recorder family *Tibia minores* and *Fistules Anglicis*. The oblique flute with the side mouth-hole he calls *Fistula Germanica* and *Helvetia*. Why this should be associated with Switzerland I am unable to say. He shows how to produce the notes in tablaturé, and sets these out on a stave of seven lines. This book is profusely illustrated with wood and copper engravings. I often tell enquirers, "If you want to know anything about old music; the form and construction of instruments of the past, temperament, and even the acoustic side of music, so far as vibrations are concerned, turn up the subjects in the pages of this learned work of a mediæval monk."

The Jesuit Father Athanasias Kircher, in his "*Musurgia Universalis*," 1650, does little more than copy Mersennus. I have not seen Hattetere, who in 1699 wrote extensively upon the transverse and other kinds of flutes. However, it is recorded that this author and player first used a transverse flute in the Paris Opera-house in 1690. Some interesting pictures will also be found in Father Bonnani's "*Gabinetto Armonico*," 1722.

Many later works have appeared on the flute. It is only just that I should mention two English authors, Mr. R. S. Rockstro and Mr. Christopher Welch; Mr. Welch's exhaustive enquiry into the invention of the Boehm flute, and what led up to this, is a monument of erudition and patience of which the Members of the Musical Association may reasonably be proud as coming from one of their body

It is not possible to fix the date of the introduction of the transverse flute, *i.e.*, played from a side-hole. Machault, a French 14th century poet, mentions the instrument. Practically it is a reversion to the typical Pan-pipe, in that, as well as the old pipe and peaked flute, one end of the tube is closed; but instead of being blown across from the other open end, an embouchure is cut near the closed end of the tube, and into that the player directs his breath, the lips playing an important part in controlling the tones. Rockstro, in his book on the flute, says the ancients had no transverse flute. He is wrong. The Sēbi was held obliquely, though blown from the end; this was the parent of the Greek *πλαγιάυλος*, certainly an oblique played flute. Its common appellation, the German flute, is ridiculous; it is quite certain that this did not emanate from Germany, as has been asserted. The Chinese Tsche is far more likely its origin. This is an ancient bamboo flute closed at both ends, held sideways and blown through a hole in the middle. In that magnificent monumental work "Tree and Serpent worship," by Sir James Fergusson (1873), an official publication of the Government of India, will be found pictures and photographs of the very ancient Buddhists' Topes of Sanchi and Amravati, funeral monuments in Bhopal, Central India. The dates of these wonderful erections is *circa* B.C. 50 to A.D. 150. On these are sculptured several figures playing on the side-flute. An instance is to be seen on the walls of the old cathedral at Kieff, Russia, the date of which is A.D. 1240. Similar examples appear in the remarkable pictures in the famous "Cantigas de Santa Anna," a manuscript of the 14th century, in the Escorial, Madrid; other instances are found in old missals. At first the flute, like the recorder, had six holes at the top and one at the bottom, for the thumb; chromatic intervals could only be produced by what is termed cross-fingerings, and the intonation was very uncertain. It is claimed that in 1726, Philibert, a Frenchman, added an additional hole, stopped by a key, D sharp or E flat; but there exists an engraving of 1690 showing a player using such an instrument. The introduction of three more holes furnished with keys is associated with the name of an Englishman, Joseph Tacet; thus all the chromatic intervals were provided except C natural, which was forthcoming a little later. Quantz, the teacher of Frederick the Great, composer, diplomatist, and a remarkable man, designed the mode of lengthening or shortening the head-joint so that the instrument could be tuned. By that time the makers constructed the flute in sections, which could be easily fitted together and made into a complete air-tight tube.

Time does not more than permit me to mention the names of Dorus, Pottgieser, Tromlitz, Weber, Siccama, Clinton,

Pratten, Captain Gordon, Richard Potter, Reverend F. Nolan, Nicholson, Carte, Còche among those who sought to improve the instrument, nor to detail the experiments made with cylindrical and conical bores, the efforts to put the holes in their true tonal positions, yet so that they could be conveniently reached, the different systems of closed and open holes, and the various methods of fingering that have been tried in the onward march towards perfection. In modern times flutes, besides being constructed of various woods, have been made of gold, silver, brass and ebonite; perhaps this latter compound substance is the best material for the instrument.

The early European flute tribe of instruments, like those of the ancients, were simply diatonic tubes. If any chromatic intervals were required, they could only be imperfectly approximated by cross-fingering and variation of the breath pressure. We are not endowed with enough fingers to close the twelve holes required for the chromatic scale, so the early ladder of notes was limited. But the demands of composers had to be met, and, as time went on, the makers succeeded in the task. Eventually spring keys, controlled by the fingers, were placed over some of the holes. Who first thought of this device is not recorded; certainly he was a genius. I would mention that in Virdung's book, 1511, is depicted a bass recorder having a key at the bottom of the instrument, protected by a cap. The device is shown in all subsequent works. But I am of opinion that the plan of stopping off notes not wanted, and then making them available, is very much older than our 15th century. Pausanias, A.D. 170, tells us that Pronörus the Theban invented adjustments by which the same pipe could be set to different modes. That reads obscure. But let me mention that four Greek-Roman flutes were found in the debris of Pompeii; they are made of ivory, twenty-one inches long and three-eighths of an inch in diameter; round the tubes are eleven rings of silver and bronze, with holes in them, fitting close to the tube, but easy to rotate by means of a loop or button at the bottom. So you see these could be turned round and made to correspond with the open holes of the flutes, according to what mode it was desired to play in. I put it to you: have we not here the germ of the *clavis*, i.e., "a key," to cover or uncover the holes needed for its particular performance? So it seems to me. Facsimiles of these pipes have been made by Mahillon, of Brussels. Another instrument of the same type, found at Salamis in Cyprus, is in the Cesnola Museum at New York. With an argghool reed this gives a complete chromatic scale. These, I believe, are the real *βόμβυξ* (silkworm) flutes of the ancients; they stand for a mechanical adjunct and advance on the simple pipe.

Practical success in all that seems needed was attained by

Theobald Boehm, a Bavarian born in 1794. After long experimenting he submitted three flutes to the public. The first was made whilst in London in 1831, when he played at the Philharmonic; the second, in 1832, was a conical flute, with the new fingering. In 1846 he introduced a tapering in the head-joint which ensured just intonation. He made the lower part of the tube slightly conical, put the holes in their true positions, and invented a system of keys and fingering, all of which improvements satisfied artists and introduced us to the beautiful concert flutes used to-day. It is claimed that Boehm's scheme with the fourteen sound-holes gives perfection of tune, equality of tone throughout, increase of power because of the enlargement of the holes, and greater control of sweetness because the notes are easily produced.

Before the perfected instrument is played to you, you shall hear some of its simple predecessors. Here is a Japanese example; observe the large size of the finger-holes. It was the family flute of a great noble, and was sent me by a friend from the Land of the Chrysanthemum.

(Japanese flute sounded.)

Here is a common example I bought in Portugal. It is made of baked clay; material, it may be observed, has not much to do with the tone-production of instruments.

(Portuguese flute sounded.)

Here is a whistle in terra-cotta, used in that country to attract and snare birds. (Sounded.)

This is an early one-key flute of English make. Of course its capabilities are limited, but its tone answers to the ancient description of the instrument, "The mellifluous flute." On it Mr. Finn will play two movements, an *Adagio* and *Allegro* from a Flute Sonata by Handel.

The flute tribe, unlike the reeds, and indeed other members of the great orchestral family, strings and brass, is not complete. Tenor and bass flutes have been made, but they are not satisfactory, although our forefathers seem to have considered them so when the Recorder chest was in use. There are both natural and acoustic difficulties which, perhaps, some day may be overcome, and then we shall have the pure, sweet flute-tone available throughout the orchestral compass. We all delight in the charming little fragment for three flutes Haydn has given us in the "Creation;" still more beautiful would be this characteristic tone-quality if tenor and bass parts could be added to it. There is a part for the bass flute in one of Lulli's Ballets written down to tenor C.

This is an admirable specimen of a silver alto flute made by Messrs. Rudall Carte; it goes down to fiddle G. Mr. Finn will play upon it a charming little piece, "Spring's Awakening,"

by Emil Bach. Mr. George, of the firm of Rudall Carte, has kindly lent this instrument. (Played.) Here is a past attempt to make the flute easier by providing a whistle-head joint which can be substituted for the ordinary embouchure; it is blown through a tiny little piece of pipe let into the side at the top. The tone is soft, but not much expression can be obtained. The old tune "All ye that love good fellows," will be played upon it. You may like to hear this specimen of a favourite flute in China; it makes a little departure from our instruments in producing a slightly reedy tone, owing to a piece of paper pasted over a side hole. An inscription on it relates to "Love and Moonlight." (The "Blue Bells of Scotland" was played.)

Now we come to the concert flute of to-day. See what the improvements of the ages, the thoughts of many minds, and the genius of men have done with the simple open pipe in use among the ancient Egyptians. In the short extracts I have selected for illustration, you will be able to note the beautiful, even tone, its brilliancy, and the expressiveness of our modern instrument.

It may be stated that the manuscript of the Beethoven Sonata was found in the Royal Library at Berlin in 1904 by Herr Ary von Leeuwen, the solo flautist of the Imperial Opera-house in Vienna. The work is not in Beethoven's handwriting, but it is fully admitted that the title-page is his. There seems every reason to believe that it is really an early composition of the master, probably written about 1790, to which period belong the early trios, serenade, and some sonatas.

(Mr. Finn played the "Air with Variations" from Beethoven's Flute Sonata.)

I will ask Mr. Finn to play one of the variations on a favourite German air in a piece by Boehm illustrating what is termed "double-tonguing." It gives one the idea that a theme is being played by one flute and another is accompanying it. Perhaps also there may be time for another variation, which exhibits the brilliancy of the instrument—and the agility of the player.

(The Boehm Variations were played.)

The fife is an early small B \flat transverse flute, and has been much used for marching purposes in connection with drums. Its best form is seen in the modern piccolo, which is in effect an octave conical flute, and a useful member of the orchestra.

Here is the latest development. Mr. Giorgi blows his flute from a hole in the end; it is a straight, not a transverse flute. Naturally this would seem the correct position as corresponding to the oboe, clarinet, and so on. However, flute-players may hold a different view. Mr. Finn will play

a hornpipe on a piccolo of this type, the smallest member of the flute tribe and of the orchestra itself. (Played.)

I hope from this rapid, and necessarily imperfect, sketch I have endeavoured to show you how, from the simple reed pipe of Pan and the Sèbi of the Egyptians, by the successive improvements of the ages, there has been evolved that valuable and fascinating instrument we so highly prize to-day, the concert flute. I must not attempt to survey the music that has been written for the instrument.

With the exception of Messrs. Rudall Carte's silver flute, the Chinese and Mr. Finn's concert flute, all the instruments that have been shown are from my collection.

DISCUSSION.

THE CHAIRMAN.—It is an old saying that "it is an ill wind that blows no one good," and I think we have realised its truth this afternoon, since unforeseen alterations in the arrangements have resulted in our having so interesting and instructive a paper from Dr. Southgate. As the lecturer truly said, the evolution of the flute is a very wide subject, but we have had so comprehensive an epitome of its history that I venture to say we shall all leave this hall wiser and not sadder. Perhaps one of the most remarkable features in the development of all instruments is the increase in pure tone power. Whatever may have been the strength of the old Egyptian harps, the tone of the flutes, from the manner in which they were blown, must have been soft and feeble, and the difficulty in blowing them makes one think that the slaves who played before Cleopatra must on sundry occasions have had anxious moments. One of the advantages of Dr. Southgate's paper is that it has enabled us to hear Mr. Finn's illustrations. The flute is commonly accused of sameness of tone-colour, but we have had no lack of variety of timbre to-day, and I was much impressed by the beauty of tone and finished phrasing of Mr. Finn's playing. I feel sure that I shall be expressing your wishes if, in tendering a vote of thanks to Dr. Southgate for his delightful paper, I also convey to Mr. Finn your appreciation of his valuable and pleasure-giving assistance. The subject scarcely calls for discussion, but I have no doubt some of you will be able to supplement the paper, and we should greatly esteem any remarks from Mr. Welch.

Mr. C. WELCH.—I fear I have little to say beyond thanking Dr. Southgate on behalf of myself and my brother flute-players for so kindly taking an interest in our instrument.

Perhaps I might add a word on the amazingly long period through which flutes of Nây type can be traced. Three or four years ago I saw two instruments of the kind—they were exhibited at Burlington House—taken from an Egyptian tomb which Mr. Garstang, who discovered it, considered to date from about 2400 B.C. They were made of reed, and, notwithstanding their immense age, so perfectly preserved that a local musician played them as they came from the tomb. Again, there is in the Ashmolean Museum at Oxford the outline of a figure of an animal playing on a musical instrument which seems to me, judging from the position, slightly sideways, in which it is held, to be intended for an end-blown flute. The figure is far earlier than the tomb just referred to, it being pronounced by Professor Flinders Petrie to have been drawn nearly seven thousand years ago. It seems likely that the instrument called by the Greeks the *Monaulos* belonged to the Nây family. The *Monaulos* was popular in Egypt; its invention was ascribed to the Egyptian deity Osiris, and a name by which it was known—the *Calamus*, or reed—connects it with the Nây, which signifies the reed. I am aware that M. Gevaert considers the *Monaulos* to be a kind of recorder, influenced seemingly by the circumstance that the *Monaulos* was admitted to be the sweetest of ancient, the recorder of modern, instruments. But the Nây—I have heard it played by an Egyptian professional musician—is very sweet and soft. The accounts we have of the sweetness of the recorder are almost incredible. Dr. Southgate has just told us what Pepys thought of its tone; there is, however, in his Diary a still stronger passage than that to which Dr. Southgate referred. Pepys was so struck with the effect of recorders used to call up the idea of the singing of a choir of angels in one of Massenger's plays entitled "*The Virgin Martyr*," that he wrote:—"But that which did please me beyond anything in the whole world was the wind-music when the angel comes down, which is so sweet that it ravished me, and did wrap up my whole soul, so that I became really sick just as I have formerly been when in love with my wife." He resolved then and there "to practice wind-music," and when entering in his Diary the purchase of a recorder for the purpose writes the words Dr. Southgate has quoted. I hope Dr. Southgate will allow me to differ from him on the subject of the fastening together of two flageolets, which Pepys was taught how to do by his flute-maker, Drumbleby. The object of the contrivance was not to play two notes at the same time, as is done on the double flageolet, but to play a passage on one flageolet, and then "echo it," or repeat it, on another of a softer tone, the two being fastened together, as I think, to enable the player to change instruments without being

obliged to put down the flageolet on which he was playing in order to take up that on which the echo was made. I will not detain you by going into details—the story is rather long—but I hope to bring my views before you at a future time, not by asking you to listen to another of my dry papers, but by begging your acceptance, as members of the Musical Association, of a copy of a book I am preparing in which Pepys's connection with the flageolet is discussed.

Mr. COBBETT.—I am very anxious to know whether any manufacturers of modern flutes have attempted to obtain a *portamento* upon the instrument. I think it is one of the reasons why so few great composers have written solos for it. When you speak of perfect intonation, I think you use the term relatively. I have sometimes tried to play on the violin in unison with the flutes, but failed to get in perfect tune with them. Might we be allowed once more to hear half-a-dozen notes from one of those old flutes? Is it not possible that by constant playing the old Egyptians did succeed in getting a more powerful tone than that produced this afternoon? I think that modern makers have done wonders in the way of mechanism for facilitating the manipulation of the instrument, but I doubt if we have heard anything more beautiful this afternoon than the low notes from the Egyptian flutes, and I should like to hear them again.

Dr. MACLEAN.—Is it not possible that whistle-heads have tumbled out of these old instruments?

Mr. FINN.—Possibly, but I do not think it likely. You find instruments just like these, played in Constantinople and Cairo, at the present day.

Mr. J. H. BARBER.—I have come upon flutes in Ceylon and India, where the upper part of the tube was stopped with beeswax. The natives use a form similar to that of Egypt, but they also use the transverse flute with the holes burnt out, as was mentioned by the lecturer. These are in constant use among the natives. There are records of Ceylon anterior to the birth of Christ, in which the flute is mentioned, so some of these instruments must be of very ancient date. I am an admirer of the flute, and have played it since I was a boy. I was a pupil of Rockstro, and therefore you will excuse me for taking up your time. With regard to the piece of music that was played, I daresay it is not generally known that a concerto was written by Boehm to illustrate his flute, to show how difficult pieces can be played on it. He also wrote a fantasia on Beethoven's Waltz.

Mr. FINN.—There was one very popular piece by Rockstro, to illustrate the use of modulation. It had got about that nothing but pieces in C or F could be played on the flute, so Rockstro wrote a difficult piece running into all keys. But I think Rockstro made mistakes in some of his assertions.

Dr. SOUTHGATE.—We are told that in Ceylon wax is used. Here is one from the Soudan that has the same characteristic. Though savages and cannibals, it seems that these people had some ingenuity. They found that by making the outlet a little smaller it was easier to get the tone. Those interesting little statues from Egypt, of which Mr. Welch has spoken, I have had in my hands. They are very very much older even than he imagines. Professor Flinders Petrie told me that they came from the foundations of one of the ancient pyramids. When I asked him if they were 4,000 years old, he said, "More likely 8,000 or 10,000 years." One of them has a pipe which is undoubtedly a Nây, but the other has a double pipe. Now think of the period of time it must have taken to develop a double pipe, and you will see how ancient the single pipe must be. With regard to whistle-heads falling out, that is impossible; they are all cut out of the instrument itself. It is quite certain that absolutely perfect intonation is not possible on any instrument with fixed keys—piano, organ, or any wind instrument of this kind. But artists, by manipulating their lips a little, and using the breath in different ways, can sharpen or flatten a note a little. Probably the Egyptians got a little more tone from their instruments than Mr. Finn has got this afternoon, but I do not think much more. Nothing is easier than to make copies of these ancient instruments. You have only to make the dimensions correspond. If the length, bore, and holes are in agreement, you get the same tone and notes that were heard thousands of years ago. I am not a flute-player, and therefore cannot say anything about the *portamento*.

Mr. FINN.—Something can be done to modify the pitch by turning the instrument about in this way. But it is desirable to leave something to the artist.

Dr. SOUTHGATE.—In all instruments with fixed keys you cannot expect to get gradation between the notes. Those members who also subscribe to the *International Journal* will remember that, in a recent issue, a description and drawing was given of a wooden double-flute still in use in Bosnia. Only lately I heard in a country town a street musician playing on two ordinary tin whistles: the embouchures of both were placed in the mouth, the four fingers of either hand controlled the vent holes. Of course the compass was limited; however, it was possible to play a simple melody and add a second part. Besides the thanks already expressed to Mr. Finn, we owe thanks to Mrs. Hester Prior for so kindly undertaking the pianoforte accompaniments.

APPENDIX.

List of Contents for the sixth, seventh, eighth and ninth years of the publications of the International Musical Society.

[E. = English; F. = French; G. = German; I. = Italian.]

ZEITSCHRIFT (Monthly Journal).

In addition to the Leading Articles specified below, each number of the ZEITSCHRIFT (about fifty pages royal 8vo) contains information, written either in German, English, French, or Italian, according to source of origin, under the following heads:—(a) Music reports from various countries, by Special Correspondents, (b) News about Lectures, (c) News connected with Academical Institutions, (d) Occasional Notes, (e) Reviews of all important Books on Music appearing throughout the world, (f) Reviews on Music, (g) Catalogue of all important Articles appearing in the Musical Press throughout the world, about 200 monthly, (h) Record of Booksellers' Catalogues, (i) Queries and Answers among members, (j) Comments on previous articles by members, (k) Official proceedings of Branches.

N.B.—Prefixed to each month's Journal is an "English Supplement" giving abstracts of the German matter, etc.

SIXTH YEAR.

PART I. OCTOBER, 1904.

Proceedings of First International Congress of the Society, Leipzig, September 30, 1904 (G.).
Report on the Reorganisation of the Society (G.).
The Aims of the International Musical Society, an address (G.)—H. Kretzschmar (Berlin).
New General Regulations of the Society (G.).
A German Music College at Prague in 1616 (G.)—E. Rychnovsky (Prague).
Music of the Caucasus (F.)—B. D. Korganow (Tiflis).
Tchaïkovsky's Early Lyrical Operas (E.)—Rosa Newmarch (London).
Swiss Festivals (G.)—A. Thürlings (Berne).

PART 2. NOVEMBER, 1904.

Bye-laws of the Governing Body of the Society (G.).
Peter Cornelius, Man and Artist (G.)—E. Istel (Munich).
African Instruments (E.)—A. S. Rose (London).
Second Bach Festival, at Leipzig (G.)—R. Münnich (Berlin).
Second Music-Educational Congress at Berlin (G.)—G. Borchers (Leipzig).
Graun's "Montezuma" (G.)—A. Heuss (Leipzig).

PART 3. DECEMBER, 1904.

Bye-laws of the North German Section of the Society (G.).
 Address to Local Branches of the Society (G.)—H. Kretzschmar (Berlin).
 A lost work of Bach's (G.)—F. Spiro (Rome).
 Liszt as Pianoforte Writer (E.)—F. Niecks (Edinburgh).
 Should Bach's Motetts be Accompanied? (G.)—A. Heuss (Leipzig).
 Music Piracy (E.)—C. Maclean (London).

PART 4. JANUARY, 1905.

Is Handel's "St. John Passion" Genuine? (E.)—E. D. Rendall (Godalming).
 Music and the Plastic Art (G.)—C. H. Richter (Geneva).
 A Musical Humoristic Poem (F.)—J.-G. Prod'homme (Paris).

PART 5. FEBRUARY, 1905.

An arrangement made with "Rivista Musicale Italiana" (G.).
 Proposal for a Second Congress at Amsterdam (G.)—D. F. Scheurleer (The Hague).
 Cultivation of Ancient Vocal Music (G.)—H. Leichtentritt (Berlin).
 Concerning the Waltz (E.)—F. Niecks (Edinburgh).
 The Music of Classical Antiquity (G.)—H. Riemann (Leipzig).

PART 6. MARCH, 1905.

Robert Eitner, deceased (G.)—A. Göhler (Leipzig).
 The Question of the Concerto (F.)—J.-G. Prod'homme (Paris).
 Regarding English Glee (E.)—J. Spencer Curwen (London).
 Instrumental Works of Melchior Franck and V. Hausmann (G.)—A. Heuss (Leipzig).

PART 7. APRIL, 1905.

Two prizes by the Dutch Musical Association (G.).
 Peter the Great and Russian Music (G.)—N. D. Bernstein (Petersburg).
 South African "Clickers" (E.)—A. S. Rose (London).

PART 8. MAY, 1905.

Unpublished work by M. A. Charpentier (F.)—H. Quittard (Paris).
 A Three-line Stave (G.)—T. Jerichau (Copenhagen).
 Regarding Carillons (E.)—W. W. Starmer (Tunbridge Wells).

PART 9. JUNE, 1905.

Pianoforte Fantasia by Wagner (G.)—W. Niemann (Leipzig).
 Liszt's "Faust" Symphony (E.)—E. Newman (Birmingham).
 Schein's "Woodland Songs" (G.)—R. Wustmann (Bozen).

PART 10. JULY, 1905.

A Correction about Pianoforte Technique (G.)—F. H. Clark (Rummelsburg).
 Beethoven's Sonatas and the Three Styles (E.)—F. Niecks (Edinburgh).
 Music in Rome (G.)—F. Spiro (Rome).

PART II. AUGUST, 1905.

- Weingartner's interpretation of Beethoven's Symphonies (F.)—A. Boutarel (Paris).
 Regarding Rhythm (E.)—T. H. Yorke Trotter (London).
 Two "wrongly-solved" Canons in Stainer's "Dufay" (G.)—H. Riemann (Leipzig).
 Gallus's *Opus Musicum II.* (G.)—H. Leichtentritt (Berlin).

PART 12. SEPTEMBER, 1905.

- Present Perpetuation of the Chorale-Passion (G.)—M. Schneider (Berlin).
 English Folk-Songs (E.)—Lucy Broadwood (London).
 Old Student Music in Halle (G.)—H. Abert (Halle).
 The "Dufay" Canons again (G.)—F. Ludwig (Potsdam) and H. Riemann (Leipzig).

Total—523 pages.*

* Fully indexed.

SEVENTH YEAR.

PART I. OCTOBER, 1905.

- Discussion on the "Deppe" method (G.)—Eliz. Caland and F. H. Clark.
 As to a history of vocal method (G.)—H. Goldschmidt (Berlin).
 Rimsky Korsakoff (E.)—Rosa Newmarch (London).
 Two librettists of Gluck's (F.)—J.-G. Prod'homme (Paris).
 Gaisser on the Easter "Heirmoi" (G.)—H. Riemann (Leipzig).

PART 2. NOVEMBER, 1905.

- On Gabriel Fauré (F.)—J. Tiersot (Paris).
 The Emil Bohn Historical Concerts (G.)—A. Heuss (Leipzig).
 Tuning of Bells (E.)—H. Bewerunge (Maynooth).
 Personality in executive music (E.)—F. Gilbert Webb (London).

PART 3. DECEMBER, 1905.

- Race-Comparison in Music (G.)—E. M. v. Hornbostel (Berlin).
 Worcester, Sheffield and Bristol Festivals (E.)—H. Thompson (Leeds).

PART 4. JANUARY, 1906.

- Strasburg Gregorian Congress (G.)—F. Ludwig (Strasburg, Alsace).
 Old Organ Expressions (E.)—C. F. Abdy Williams (Milford).
 Two old canons misconstrued (G.)—H. Riemann (Leipzig).

PART 5. FEBRUARY, 1906.

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